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FRANCES OLNEY.

MIRROR INTERVIEWS.



Francis Wilson.

Francis Wilson in his professional capacity is the result of comic evolution. There's no royal road to stellar eminence, as the following interview will set forth. In response to my request for an epitomized auto-biography and his views on stage matters in general, Mr. Wilson said:

"Everything must have a beginning, I suppose. Ergo, I will start not as a fact of personal recollection but as a fact that has been clearly passed by circumstantial evidence, that I began my musical career in Philadelphia on Feb. 7, 1853. That was the first time I ever used my voice. It was then and there that I gave vent to my first topical song. I acquired such a habit of using my hand notes in preference to my lower register that I have had a tendency to slide from first base to falsetto ever since."

"I don't know how I became stage-struck. At the age of ten I was dividing my attention between my school studies and the practice of jig dancing in our cellar. One day I caught out Billy Wright, who was performing in a Philadelphia concert hall. He wanted the 'Essence of Ole Virginia' for me while I jigged away as best I could. My efficiency in the art of jiggling secured me an engagement to appear with a minstrel company in Third Street. I was chosen Master Johnny on the payrolls, and my first public effort was in the familiar negro-face called 'The Virginia Nanny.' I did not realize that I had become a full-fledged professional until I received my earnings on salary-day entirely in pennies. My parents knew nothing of my employment, so I had to devise a means of effecting a quick and ingrain to my room without the knowledge of any one of the household."

"And were you never found out?"

"Let me say to you of us. Despite my pretensions, my mother detected streaks of burnt cork on the pillow case. This aroused suspicion. I was watched and detected. Then began a period of punishments, trials, and bitter disappointments. Time, however, did not cure me of my infatuation, and after a few weeks of exemplary though uninteresting conduct, back I went to Sanford's. I was again found out, and reprimanded, but of no avail. I regret to say that I frequently threw off all the restraints of home, and ran away to join some stirring company. Sometimes my professional aliases from home were so pronounced that I was stigmatized as dead."

"How did you come to form a partnership with Mackin?"

"When I first met James Mackin he was the partner of a man named Sullivan. They were both of them clowns. By this time I was accepting offers of engagement from managers in other cities than Philadelphia, and on meeting Mackin in Indianapolis, we agreed to tour the country as Mackin and Wilson and devote ourselves entirely to minstrelsy. We soon became recognized as capable men, and it was not long before we were called to New York to join Birch, Wimbley and Bascom's San Francisco Minstrels. After a prolonged engagement in the metropolis we were summoned to San Francisco by Tom Maguire to become members of one of the most notable minstrel companies ever bandied together. After that we joined Arlington, Cotton and Keeble's Minstrels in Chicago. I remained in Chicago for two years, and then returned to New York to play an engagement in Jack Hart's Theatre Comique. Harrigan and Hart being the principal members of the company."

"When did you emerge from negro minstrelsy?"

"I began to have aspirations for legitimate work during my San Francisco engagement, and W. H. Crane gave me the first words of encouragement to pursue in my profession. He knew of my aspirations, and often divided me both in private and in public for my temerity in looking upward. I bore his verbal strictures with comparative indifference, but once he resorted to his fist to drive the ambition out of my head, and I determined to get even with him. Accordingly, I took boxing lessons in Chicago of Colonel T. H. Monterey, a celebrated teacher of self-defense, and soon demonstrated to my pugnacious partner that in order to avoid physical discomfort it would be best in future to treat me with courteous consideration. Colonel Monterey also taught me how to use the foil. At his earnest solicitation I entered for the sword contests in the Gilmore Garden games in 1876, and through his careful coaching succeeded in winning the amateur championship of America. I had been urged forward in my sword practice by the hope that the accomplishment would better fit me for a dramatic career, and my inclinations were all toward tragedy."

"Toward tragedy?"

"Yes, sir, toward tragedy! You know

comedians generally imagine themselves endowed with tragic genius. I had faithfully committed to memory many of the Shakespearean parts, and had also selected my favorite roles in which I felt convinced I would attain success. In 1877, when I was twenty-three years old, I realized that I had no time to lose if I ever hoped to gain that most valuable schooling, a stock theatre experience. I therefore made an application to William D. Gemmill, of the Chestnut Street Theatre, Philadelphia, for a position in his company during the following year. I had been making one hundred dollars a week. He offered me fifteen, and I unhesitatingly accepted his offer. In the course of the season I became fencing master to the company. My pupils comprised Charles Bradshaw, the late William E. Sheridan, William J. Ferguson, Frank W. Sanger, and A. H. Carty, my present manager."

"What line of parts did you act at the Chestnut Street Theatre?"

"I was at first simply a utility man. My first part during the season of 1878-'79 was Cool in London Assurance, for which the critics gave me many encouraging words. Some time afterward I acted the small comedy part of Lamp in Wild Oats. William Daly, the stage manager, remarked as I came off the stage, 'Young man, you keep on like that and you'll be playing principal comedy roles next season.' Then, looking me over, he exclaimed, disdainfully, 'The idea of a fellow with such legs and such a nose as yours trying to do serious work.' The success of my appearance as Lamp caused me to turn my attention with much determination toward comedy parts, and from that time forth all expectation of success in tragedy was abandoned."

"How long did you remain in the stock at Philadelphia?"

"At the close of the theatre's regular season I accepted an offer from Anne Paley to play the judge in Miss. During the last ten weeks of the tour I impersonated Templeton Fane in the same piece. The following season I returned to the Chestnut Street Theatre to play second comedy characters. I obtained my release before the expiration of the season to play the Baron, a semi-comic heavy part, in Our Goddess. I made somewhat of a hit in the role, and was consequently re-engaged for the ensuing season. Would you like me to tell you of a peculiar experience I had at Newark, N. J., while playing the Baron in Gill and Mitchell's company?"

"Is it a tale of ours?"

"Well, it might have been. On our visit to Newark we were the guests at a poor, make-shift little hotel owned and conducted by one of the most shiftily-looking wrecks I ever saw. We stopped at that man's house because we couldn't help ourselves. It was Holloway's choice. A chemical analysis of our dinner would have been disastrous. There was only a small audience awaiting us at the theatre that night, and this didn't improve our impression of Newark. So the next day Gill and I prepared a formal petition to Congress, in which we most earnestly prayed that most august body to wipe Newark completely off the map of the United States and in its place substitute a red square containing the word 'Danger!' Of course, our chief reason for this petition was based on the meager but high-priced hospitality provided at the hotel; though we didn't fail to enumerate all of Newark's bad spots including the singular fumes of the silent-smoking works that convey the impression that the Newark and Paterson Railroad has somehow established a close connection with Bedell's engine-room. But we were cautious enough after drawing up the paper to arrange that it should not reach the landlord until we had boarded the train. Imagine our horror when we discovered, after reaching the depot, that Mitchell, our manager, was too ill to accompany us and was suffering in his room at the hotel. Mitchell joined us a day later in Salt Lake City, and he said that it cost him frequent and expensive rounds of drinks to preserve his life. He described that landlord as the most blood-thirsty scoundrel he ever encountered, and he declared that another lot of plausibility like that bewitching petition would cause the discharge of Gill and myself without the formality of a two weeks' notice."

"When did you start as an operatic comedian?"

"I suppose that I made my start as an operatic comedian with the production of *Pecado* in San Francisco, although I recall that my Admiral Roger, K. C. H., was not an effort in which I took much pride. However, I began to feel that I could be successful in comic opera, and I continued to try my hand in that direction. I applied to Colleen John A. McConnell, and he engaged me at a salary of one hundred dollars a week. With McConnell I appeared as Don Santo in *The Queen's Love Studies*, as Tyrran in *The Princess of Trebonia*, as Sigismund in *Prince Sarabia*, as Baltazar in *The Merry War*, as Falstaff in *Falstaff*, and as Pritzel in *Ajedrez*. I remained with McConnell for three years. When he retired from the New York Casino, I appeared in the Casino's new company as Marcelline in *Nannerl*, and later on in *Amorita*, *The Gay Barbers*, and *Bromance*."

"The part of Casanova in *Ermine* was the greatest hit of your career, was it not?"

"My personation of Casanova was undoubtedly stamped with public approval. After several years of incessant service with the Casino as Casanova, I appeared in Noddy, in which I introduced the 'Lake of Wan.' I sang it as a duet with Marie Jones. The words were written by my friend, Eugene Field, and the dancing interlude was composed by John Ibrahim. The melody proper was supplied by Hubbard T. Smith."

"What induced you to leave the Casino?"

"During my last season with the Casino company, owing to differences with the management, I made up my mind to have a comic opera company of my own. So as soon as my contract expired active prepara-

tions were begun for the appearance of my company in the Broadway Theatre in *The Odalisque*. The libretto of *The Odalisque* was practically rewritten by J. Chesser Goodwin after the first production, and as we thought it too expensive to educate the public up to receiving Leconi's score in its entirety, various immobile melodies were introduced that set the feet of the audience to keeping time. After these changes *The Odalisque* ran nearly six months in New York. During the latter part of the season of 1889-'90 we appeared in Gilbert and Sullivan's opera, *The Gondoliers*. We accomplished thefeat on April 17, 1890, of giving a matinee of *The Gondoliers* at Palmer's Theatre, New York, and then appearing at our regular performance in Philadelphia on the evening of the same day."

"The ensuing season I produced *The Merry Monarch*. After that I appeared in *The Lion Tamer*, and last season was devoted to a revival of *Ermine*. This year my efforts are given to the interpretation of the role of Melisso in *The Devil's Deputy*."

"What does it cost to produce a new comic opera?"

"From \$10,000 to \$25,000. Now, when you consider that the presentation of an opera throughout the season involves business transactions of from half a million to a million dollars, it seems to me that the press ought to devote more serious consideration to the production of new comic operas. We welcome genuine criticism. It frequently enables us to rectify errors. But wholesale condemnation, because the critic happens to be biased or suffering from dyspepsia, is most discouraging. We devote our patience, time, and best efforts to a new production. Added to this is a large outlay of money. We don't wish to be landed to the skies, but it is fair to treat a new comic opera under the circumstances in the flippant and sarcastic manner that seems to be customary with certain disgruntled critics? Don't imagine that I have a personal grievance. The newspaper men say very nice things of me, but I am talking of the superficial notices addressed to comic operas in general."

"Did you ever study singing?"

"Yes, I studied singing with Signor Farini. Of course the audiences come to see me as a comedian, but I have to do my share of the singing for all that."

"Do you introduce any lines that have not been supplied by the librettist?"

"Oh, yes, indeed! Frequently I feel that there is something lacking in certain lines. Suddenly a new line will come to me in a flash. It's sort of inspiration. In this way I may say that I endeavor to assist the librettist. More delivery of the librettist's lines comes within the province of artistic reproduction, but the introduction and invention of new lines certainly comes under the head of original creation. I say this without egotism. It is simply a gift that I happen to possess, and for which I am very thankful. It has enabled me to turn up and mould into shape many a scene that fell flat on its first production."

"I'm told that you are fond of spending poor leisure time in your library at New Rochelle?"

"And so I am. I devote all my leisure time to my home and family. I don't set myself up as an example, but as I don't smoke, or drink, I have no inclination to be a man around town. My family, my books, and my home afford all the recreation I desire. We have great times at New Rochelle. I'm a part owner in the boat called the *Norfolk*, in which I often go sailing with my wife and two little girls. We play tennis, and have great prize matches, too. I don't want any city life in mine. I'm as happy as a clam in high water at New Rochelle."

I failed to say that the interview took place in Mr. Wilson's dressing-room at Astley's Theatre. At this point—that is, when Mr. Wilson proclaimed that he was as happy as a clam in high water, he had wiped off his make-up and had transformed himself from a Hessian peasant into a civilized American.

Before terminating the interview he told me that he would be glad to have me inspect his collection of autographs at any time I happened to go to New Rochelle.

I wonder how many of those who assemble nightly to laugh at his comedy antics realize what a cultured gentleman and estimable citizen Francis Wilson is in every day life.

A. E. B.

AN ABSURD INTERVIEW.

The *Knight of the White Plume*, called "a burlesque play," was produced at the Opera House, Fargo, N. D., on Sept. 7, by local talent, and scored an immediate success. The play is in three acts, the scene is laid in Egypt in Egypt during the reign of Cleopatra, and it was written for the Fargo Musical Culture Club by Mrs. J. W. Morrow, a society leader of that city.

The stage settings were elaborate, the costumes handsome, and the incidental music is described as excellent. The performance was the best by amateurs ever witnessed in Fargo. Those who took the parts were Jessie and Florence Miller, Bebe de Groot, Georgia Easton, Francis Pritchett, Mary Matteson, Mae Irvin, Sue Osgood, Erma Sweet, Miss Palmer, Lou Fontenoy, W. E. Judah, and Hattie Magill.

FRANCIS GLASSY.

The subject of the picture on the first page this week is Francis Glassy, who will star this month as Harriet in H. W. Hurler's new farce comedy, *My Uncle*, which is described as "an up-to-date American play by an American author."

The rôle of Harriet is that of a popular actress who after a series of interesting circumstances decides to retire from the stage. The part is said to be particularly adapted to Miss Glassy's capabilities, as it requires the strength to sustain a difficult piece of acting, and a woman of marked character and beauty. Miss Glassy is now in New York organizing her company, and will begin her season early in October.

COSTUME OF THE DANCE.

Dottie Neville will appear Miss Boston as Catalina on Oct. 1, opening in Boston on Oct. 15. Miss Boston will figure in Mr. Rice's new production.

George Walton, an Australian comedian, will play the detective in *Little Christopher Columbus*.

Gustave Prelman has engaged Henry S. Alward as business manager for his New Bay company.

George A. Waller is playing the juvenile lead in *The Danger Signal*.

Travis Frisbie is to star in Carrie W. Colburn's play, *The Little Jester*.

Lida Leigh has returned to the city, having severed her connection with the Packer-Bell company.

Lee Jarves has been praised by the Kansas City papers for her work in the character of Bella in *Our Flat*.

Nora Black, who will play a prominent part in Carrie Turner's *A Coming Woman*, is a graduate of the American Academy of Dramatic Arts. She is also a sister of Miss Turner's husband, John Black.

The critics of St. Louis have agreed that Robert Downing is the successor of John Hollingshead.

Lottie Mortimer is playing the widow in *A Trip to Chinatown*.

Earl S. King has severed his connection with Hoyt and Becker.

Clara Hunter has been favorably received in the part of Paddy Blake, a difficult character boy role, in Chauncey Olcott's *An Irish Artist*.

Frances E. Davis is no longer manager of James Young, the tragedian.

A Toy Fair and Exhibition of Novelties in "Old Nuremberg" will be reproduced at the Madison Square Theatre during December. The Fair will be under the direction of Frank W. Sanger and H. J. Leslie. In addition to the promenade concerts by a well-known New York band, and intermediate concerts by the Vienna Ladies' Orchestra, there will be a continuous performance, comprising Punch and Judy shows, Marionettes, performances of interest to children of small and larger growth.

William Allison, formerly a well-known American manager, who for several years has been located in Liverpool, Eng., is now residing in London. He is well known as the husband of Eva Brent.

Kate Ryan, having had an operation performed on one of her eyes, has rejoined Sad Smith Russell.

While appearing in *Von Yonson* in Jersey City recently, Gus Hege hurt his wrist so badly that he was incapacitated from playing. His place was taken temporarily by Joseph Davenport.

Henry J. Sapers and Raymond Moore have formed a partnership under the name of the Lyra Publishing Company with offices in the Broadway Theatre Building, New York. They have both made pronounced hits with popular songs of their own composition. Mr. Sapers is the author of "Tarzan-ho-ho-ho," "Gray Pares," "Somebody Somewhere is Praying for You," "The Telephone Dust," and many other songs. Mr. Moore has won great fame through "Sweet Home," and has just published a new ballad called "Dear Louise."

Charles E. Fisher, stage manager of The Derby Mascot, was presented by his friends in Philadelphia recently, during the engagement of that company there, with a large bouquet of flowers bearing the inscription, "Twenty-four years ago." That time has intervened since Mr. Fisher had appeared in Philadelphia, where he was a member of the stock company that included Roland Reed, Louis Harrison, and others now well known. The presentation was acknowledged by a speech, and a banquet followed.

Charles Prelman has secured *A Fatal Card*, a melodrama by J. Haldon Chambers and R. C. Stephenson, in which William Terrell and Jessie Hilliard are playing the leading parts at the Adelphi, London. The first act of the play is laid in Colorado, and the others in England. A character part, played by Henry Corson, has proved to be the strongest in the play.

Louis Haines has closed with Young America, and will go with Chauncey Olcott.

Sherwood Cornell, aged twenty-four, for several years with the Wilson Comedy company, shot himself in the left breast at Woodside, L. I., last Tuesday. The wound is serious, but it is thought that Cornell will recover.

Keller packed the Broad Street Theatre, Philadelphia, last week Monday night, according to a dispatch received from Dorothy McAdow, and his new features of magic were very successful.

It is said that when Mrs. James Brown Peter appears in New York she will produce a version of *Mariette de Lorme*, written for her by F. C. Nodding.

Prayer Rue is at work upon a life of Richard Brinsley Sheridan. All the manuscripts and letters in the possession of the family have been placed in his hands, among them being the MS. copy of *The School for Scandal*, containing many corrections in Sheridan's hand.

It is reported that John W. Norton, manager of the Grand Opera House, St. Louis, is engaged to marry Mrs. Nettie Wickes Walker, a young widow who has been studying for the stage in that city.

George H. Walker telegraphed to Texian that Jessie Bushnell opened at San Antonio, Tex., to standing room only, and at Austin and Little Rock she packed the theatres to the doors.

D. W. True, manager of Wang, has engaged William T. Paris as advertising agent. Thomas R. Perry is advance agent.

St. James' Hall will be opened with minstrels by Alexander Comstock on Oct. 25.

WHAT NOTED FROM LONDON.

London, Sept. 15, 1894.

Miss Russell's long-expected season at the Lyceum commenced on Tuesday last under circumstances which were, in many respects, certainly favorable to the fair singer. Miss Russell has never been in better voice than on this occasion, nor has she ever appeared to greater personal advantage. If *The Queen of Brilliant* does not eventually prove a success, it will not be through any failing on the part of the gifted artist or her manager. Let the blame, rather, fall on the piece itself, which, it is frankly confessed, is mediocre, to put the case mildly.

Nothing more gorgeous has been seen on the light opera stage. It is easily seen that the reports regarding the expenditure on scenery and costumes have not been exaggerated. The great weakness of the piece lies in its "book," which has been furnished by Brandon Thomas from a German foundation. Mr. Thomas is a clever writer, possessed of the gift of humor, as shown in *Clara's Aunt*. But the putting together of a comic opera libretto is an art in itself, which Mr. Thomas has not yet mastered. Again, the music, by Edward Jakobowski, while being perpetually reminiscent, lacks the highly important element of tunefulness. It is not catching. The popular ear cannot grasp it. It cannot be recalled out of the theatre.

Mr. Abbey could not, one would think, have made a much better choice than Mr. Thomas for his author, or the composer of *Ermine* for his music. But, author and composer alike are singularly disappointing in this instance. Of course, many a far worse piece than *The Queen of Brilliant* has been worked up into an enormous success after its first performance. In the course, however, of the six weeks to which Miss Russell's season is limited, there is hardly time for the process to make such headway. It is to be hoped, nevertheless, that the short London season will meet with much prosperity.

Surely, Miss Russell has never had finer surroundings, as far as external adornment is concerned, than on this occasion, and she has never been more ably supported by her fellow artists. Her own share in the opera is very considerable, but I am convinced that she would have created a far finer impression if she had sung more and relied less upon changes of dress therewith to secure favor. From a singer we expect songs, not the tricks of a quick-change artist. It has been computed by a journalist with a love for details that Miss Russell changes her costume no less than nine times in the course of her performance. I should think that her songs amount to a third of that number. Had the position been reversed, the result would have been more favorable, for, as I have said, Miss Russell has never been in better voice than now. An audience will forgive absence of plot in a "comic opera," which is not comic. But it expects, at least, a reasonable amount of singing and it can dispense with posturing and with "visions." Much time, for instance, is taken up in the second act of this piece with three "visions," in which Miss Russell appears as a silent fisher girl on the seashore, as an equally mute nun, and as a voiceless queen surrounded with golden stars. This kind of thing is all very well in its way, but it is not the kind of work which is expected from a prima donna. Mr. Abbey and Miss Russell have, I fancy, trusted too much to what I have seen termed the "genius" of their stage manager. But they will be well advised if they take the law into their own hands for once and cut out some of the expensive costumes and introduce a few more songs for the chief artist. Miss Russell has been extremely well received by press and public. It will not be her fault if *The Queen of Brilliant* does not drag. You cannot make bricks without straw.

It is a pleasure to me to be able to chronicle the another American artist, Annie Meyer, has made a distinct success. Miss Meyer proved invaluable to *The Queen of Brilliant* on the first night. She became a favorite from the first moment that she stepped on the stage. Her bright, good-tempered manner instantly won the audience, and her excellent voice gained her more than one well deserved ovation. Her quarreling duet with Mr. Denby, in the second act, made the chief hit of the piece. Miss Meyer's success is one proof, if proof were needed, that there's plenty of room for talent in London other than that which is English. Give the London public a good thing and they will recognize it and uphold it no matter what its nationality.

Robert Wilke did not make so good an impression. He was stiff and self-conscious on the first night, and, truth to tell, his voice is not so good as it might be. The rest of the cast is English. Mr. Denby, an admirable comedian, who won his spurs at the Court Theatre and subsequently made a marked hit at the Savoy, has a poor part and not little chance of improving it. The fun of the piece, on the first performance, at any rate, mainly rested on Arthur Williams, whose quaint style was very welcome. It only remains to be added that the business done at the theatre during the early part of the week was good and that Mr. Abbey was so satisfied with the result that he departed for Paris on Wednesday morning leaving his interests in charge of his trusted lieutenant, C. J. Abad.

There is no need to devote much space to the discussion of *The Chinaman*, a farcical comedy, in three acts, produced at the Trajan's Theatre on Thursday night, for the first time in London. The play had previously seen the light in the provinces. It will not set the Thames on fire, and it is not likely to reach America. It is composed of very old-fashioned stuff, and it is terribly complicated. I have had some experience in managing the plots of farcical pieces, but I must admit that the story of *The Chinaman*

is a pose. The author, John Tressler, takes the chief part in his play, and works hard. So, also, does Frank Wyatt, but their efforts are, I fear, in vain. Edith Kenward makes her first appearance in London since her return from America as a highly-colored circus girl, a character strangely overdrawn. The English idea of American character is, indeed, unlike Mr. Weller's knowledge of London, peculiar and not extensive.

The "first piece" in London, used as a prelude to the main item of the evening, has long been an abomination, and *The Electric Spark*—an ill-fitting title—which precedes *The Chinaman*, is no exception to the rule. Good pieces, to play about half-an-hour, are in demand here, but are seldom forthcoming.

Later on, I hope to have something to say on the fee system in London. I will only pause now to remark that it is rather amazing to find that theatres which charge the general public for programmes throw a sop to customers by giving, the badly-printed document away, "free, gratis, and for nothing," on first-nights. This, I suppose, is to conciliate the gentlemen of the press. It is almost as bad as the "chicken and champagne" theory of other days.

It has not rained in London for—dear me, nearly a fortnight! and the dry, cold weather has had a beneficial effect on the theatres, which are all doing well. *The Drury Lane drama*, as you know, is to be brought out to-night.

Another event of importance will be the production, on next Friday, at Bristol, of a new play, in one act, by Conroy Doyle. Special interest attaches to it from the fact that it will be presented by Henry Irving, who will take the chief character. More of this anon.

In *The Foundling*, produced at Terry's Theatre, Charles Frohman, who owns the American rights, has not another *Charles's Aunt*, but he has a successful piece for all that. The new play is honestly termed a farce, although it is in three acts. In the strict sense of the word, the piece is not original. But it is well put together. *The Foundling* is essentially a workmanlike production. It is the effort of two actors—a calling in which its authors, Lester and Robson, are well known—who have remembered many a funny situation, many a mouth-provoking bit of business, and, be it said, various characters of conventional pattern. The freckled major, who is dominated at home by his impudent wife; the elderly spinster, who suffers from the suspicion of an early indiscretion; and the light-hearted young man, who goes through surprising adventures in search of a missing relative, are all as familiar as the Cockney cad and the trustful ingénue. Although, however, the characters and plot of *The Foundling* are by no means new, the story is put together with much neatness and excellent effect. Its chief failing in construction is that it is a little too complex, especially in the last act where the interest becomes oddly involved. And there are one or two suggestive lines which will have to be cut: out or considerably modified for America. Otherwise, there is no possible objection to *The Foundling*.

Of course, the interpretation of a play of this kind is everything, and Mr. Holloway has wisely cast the new play to good advantage. The most trying part in the piece is that of Dick Pennell, from whom the farce takes its title. The character is admirably sustained—I use the word advisedly—by Sydney Brough, whose energy, no less than his idea of comedy, certainly carried the play to success on the first night. If he had once relaxed his hold of the part, the play would have gone to pieces. The other characters can be cast with comparative ease. Mr. Frohman, however, has the very actor at hand for the character in Percy Lyndal, the only player in America of whom I can think who possesses the vitality for the part.

Charles Cartwright has decided on appearing in New York in January in several new plays now being written for him. He is an actor of great individuality. His strong, incisive, masterful style will find him many fresh admirers among American players.

The dramatic season has made a capital start with two plays which, sooner or later, you are sure to see, and equally sure to welcome. I allude to *The New Woman*, produced at the Comedy, and to *The Fatal Card*, brought out at the Adelphi.

The former play contains some of the very best work that Sydney Grundy has done.

It also shows that clever author in one of his weaknesses.

His first act is by far the most brilliant of all four.

It is the most human of them all.

The satire on the much discussed "new woman" is at its keenest in the first act, the dialogue of which whips and cuts and scourges with fine effect. But the real backbone of the whole piece is a story which is as old as the proverbial hills. A man of good family marries a country girl of spotless character but of humble origin. The marriage does not turn out well, for the husband, who is ambitious to shine as an author and a man of culture, tires of the girlish affection and hospitality of his wife, and confesses, to another woman, who loves him with her head rather than heart, that he has made a mistake, that his wife is "hopeless" and "impossible."

This confession is overheard by the wife who falls senseless at the discovery—a situation anticipated by Alfred de Musset. The young wife, recognizing the guilt between her husband and herself, determines to return to her father's house and to live a life of peace in the country. Here she is followed by the husband of the woman who has come between her and her own husband. This person, who has been making love to her, is promptly packed back to his spouse, and the young wife, being also followed into her rustic retreat by her repentant husband, forgives, and resolves to forget, and the curtain descends upon a pretty scene of reconciliation.

This, briefly told, is the story of *The New Woman*. It may be gathered that the piece depends upon this story and not on its em-

ployment of satire which, although amazingly clever, is not by any means essential. Grundy is, doubtless, quite right, from a theatrical point of view, in giving his play a "happy ending." Personally, I should have liked him to have been a little less conventional. After such a breach between husband and wife, as he presents, reunion, on the old grounds of love and trust, is not understandable. The woman's faith, so cruelly broken, could not be so easily patched up. And I think Mr. Grundy has made another mistake in not giving an indication, in his earlier scenes of the bohemian nature of his heroine, so plentifully displayed after marriage, but entirely hidden before that event. As it is, there is some excuse for the husband's taking of his light-hearted and empty-headed wife and turning for consolation to the more refined women who understands his name and takes an interest in his work and his ambition. Although untrue in these particulars, the play is essentially dramatic, and, whatever may be said against it in these respects, it is certainly highly effective from a theatrical point of view, and that, after all, is the main business of the playwright. The New Woman will suit the new Empire Theatre, and New York audiences will like its clever satire and its sentiment.

In *The Fatal Card*, the Adelphi has found its greatest hit of recent years. The piece cannot be placed on the same level as *The Silver King* or *The Manxman*. It bears, indeed, no comparison to those fine plays, but it is a very excellent melodrama, owing much of its success to ideas already worked out on the stage and, still more, to its admirable interpretation. Its first two acts are decidedly disappointing. They are conventional to a degree and contain no really stirring element. But the last three acts redeem the piece. Each succeeding act is better than the other, the crowning glory of the play being an exceedingly strong conclusion, which contains a stirring sensation scene.

I am not going to burden you with the details of the plot which turns upon the accusation made against the hero of having murdered his own father. The "fatal card"—should it not be the "fateful" card?—is a playing card which has been divided between the hero and the villain at the commencement of the piece, when the life of the latter has been saved. "Out West" by the hero. The two halves of the card are a bond of union, and when, in the last act, the villain, who has been deputed to kill the hero, finds that it is to him that he owes his life, he returns life for life, leaving virtue, in the handsome personification of William Terris, to marry the girl of his heart.

Hobbin Chambers and B. C. Stephen-on have done their work well, but they owe an unmistakable debt of gratitude to their interpreters. The return of Mr. Terris to his old home brings good fortune with him. Mr. Terris is possessed of penniless youth. He is as interesting, as sympathetic, as energetic, as convincing, as in the best days of *The Harbor Lights*. He is one of the few actors who bring to the audience a feeling of sincerity. He lives in his part for the time being, and consequently presents you with a living, flesh and blood character, not a mere theatrical puppet. There could not be a better hero of modern melodrama.

The play also has valuable assistance in the acting of Murray Carson and W. L. Abbott, who, as the villains, hold the piece together in many important and daring scenes. The comedy falls almost entirely to Harry Nichols, whose innate humor and long experience stand him in good stead in one of the funniest and one of the most risking scenes introduced into recent plays. Oddly enough, the female characters are not strong, although the female interest is not wanting. Miss Millward as the heroine has little to do. She only appears in the second and fourth acts of the piece, and, momentarily, in the last act. The part is not a good one for a leading lady, especially for one who has done such excellent work, as, for instance, Queen Eleanor in *Becket*, a performance which deservedly won much praise for Miss Millward in America. She, of course, gets every scrap of value out of the heroine of this piece. Again, the play possesses the part of an adventuress. In the beginning, the part looks as though it were going to be prominent, but it diminishes more into nothingness as the action proceeds. Despite these technical drawbacks, *The Fatal Card* is a success, and will make plenty of money for its lucky proprietors. It is a good piece, as pieces of its class go.

AUSTIN BARSTOWS.

A YOUNG ACTRESS COMPLAINING.

Octavia Barbe, the daughter of J. W. Barbe, an artist of this city, tells *The Mirror* a story of unprofessional treatment at the hands of Manager David Traitel of *A Modern Heroine*.

"I was engaged to fill the leading part in this play," said Miss Barbe, "under a contract which called for a specified salary and the traveling expenses of myself and my mother, who was to travel with me. The contract contained the usual two-weeks' clause."

"We rehearsed for two weeks in this city and opened on Sept. 1 at Hartford, Conn., under an agreement by which the company was to play the first week without salary, as the drama was a new one. We played this week without salary. The second week of the season I was paid my salary, but with it received a notice that my services would no longer be required. This was in Rochester, from which city I was compelled to pay the fare of myself and mother to New York, the manager refusing to live up to his contract, by which he agreed to do so. No reason was given by him for giving me the notice."

Miss Barbe showed newspapers in the cities in which she played in *A Modern Heroine*, and without exception they praised her performances highly.

JOHN D. DANIELL.

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BROADWAY, 6TH AND 9TH STS., N. Y.

CUES.

Lavinia Shannon returns to *The Power of the Press*.

John Glendinning has returned from Europe.

Charles D. Sherman has resigned from Walter Sargent's stock company. His place has been taken by George Hoy.

Joseph Reynolds says that Mrs. Langtry will sail for America on Oct. 27, and will remain here until June. It is not certain what theatre she will play in.

Anna Lloyd has been engaged for *A Trip to the City*.

St. Paul and Minneapolis papers praise Charles H. Vale's *The Devil's Auction*.

Gustave Frohman has engaged for Men and Women Harvey H. Dunn, Duncan Harris and Carolyn Kenyon, all of whom are graduates of the American Academy of the Dramatic Arts.

Jude Brutone sailed from England on Sept. 25.

W. F. Blaude has gone in advance of Harvey Ferguson.

H. C. Miner will take all his family to Europe next year when Shore Acres will probably be presented in London.

Jennie Reiffert has been engaged by Fred C. Whitney.

W. H. Rudolph has gone in advance of *The Kid*, which will open in Peckskill on Sept. 26.

William B. Miller, of Elmira, has become stage manager of the Kingston Opera House.

John Waldron, an actor well known in the West, arrived on the *Savoy* from England, where he has been spending the Summer.

W. H. Lewis, stage carpenter of Bertram and Willard's *The Engineer*, who was injured by an explosion at Long Branch, has entirely recovered.

The *Engineer* opened at Watertown to nearly \$400 on Sept. 20.

Ullie Akerstrom and her company have been rehearsing at Fishkill, where they opened last night. Miss Akerstrom will make a special feature this season of her comedy, *The Sultan's Favorite*, playing that until Christmas.

All G. Field's Minstrels are very successful in the South.

Joseph Weaver has severed his connection with Sam'l of Poem and has returned to New York.

Fred. W. Mason, last season manager of *The Vendetta*, and Marie Cahill, of Fall River, Mass., were married at Boston on Sept. 19. Mr. Mason will spend the Winter at Fall River, where he will be connected with the Academy of Music.

The late Steele Mackaye wrote shortly before his death a novel which he declared would create a profound sensation. One of his pet theories is evolved in the book, and in a warning to his neighbors he seeks to rebuke "the dogmatism of science and the deadly spiritual indolence of credulity." The book will soon be published under the title of "Father Ambrose: The Revelation of May 3, '68," by the Deshier Welch Publishing Company.

Manager Bubb writes that business has been good with his company. Harry E. Howard, trap drummer, joined the company on Sept. 14. Mr. Fowler, who retired, was presented with a gold-headed cane by Manager Bubb, who will soon produce a three-act opera by E. B. Haines, of the *Patriot News*, entitled *The Amazons*, opening in Philadelphia for a run of four weeks. It is a spectacular opera, employing sixty persons. Al. F. Dickey will be business manager of the company.

A Trip to Turkey, a farcical operetta by J. W. Kelly,

IN OTHER CITIES.

DETROIT.

For a few weeks back Detroit theatregoers have been interested regarding the production of Roland Reed's new play, *The Politician*, and a large and expectant audience greeted him on his opening night, 17, at the Detroit Opera House, and enthusiastically stamped the comedy with the seal of its approval. Mr. Reed was obliged at the end of the first and third acts to pacify the audience with speeches, the last act all the members of the co., themselves being called before the curtain to receive the plaudits of the house. As General Jewish Lawyer, the cleverest politician of the day, Mr. Reed has a role in which he has ample opportunity for his unique talents as a comedian. Besides the leading parts there are some fine character studies. Peter Weller, the unscrupulous, gentlemanly son-in-law of Limerick selects as a compromise candidate in a congressional election, who is ably taken by Sheridan Pupper. Petham Perrinwick, a character who it is said had recently arrived from England, John H. Bunny in the character of Miss, with his rich brogue, added to the fun. But one of the delights of the play is the manner in which Ida-Rush impersonates Cleopatra Sturges, the twenty-first century girl, who has studied for the bar. She is full of the advanced thoughts of her sex, eager for their "emancipation," and persistent in her endeavors to have a woman's-suffrage plank added to the platform in the contested election, around which the story of the play revolves. Miss Rose was captivating in this character, and delighted all her old friends by her new triumph.

Others who deserve mention in the cast were Charles Mallock, who took the part of the young lawyer-lover; Mary Meyers, who took the part of Queen Bessie in a conscientious manner, and Jeanette Lowrie, the winning soubrette of the co. The politicians ran all week. E. B. Curtis as Sam'l of Penn's.

The Winter Opera co., a musical organization too well known to need comment here, regard the patrism of Whiteman's Opera some weeks of each the choice music. The operas sung were Fra Angelico, Bohème Girl, Two Vagabonds, Matilda, Black Sheep, Faust, Indiana, and Grand Turk, a proportion which should satisfy the most exacting. The on, this season presented a series of living pictures as a new feature in their entertainment, which contributed much to the enjoyment of the performances. The principal artists are Eddie Hartman, Little Taylor, W. H. Gould, J. A. Clark, Emma Drew, J. E. Conly, J. Chacon Harvey, and James A. Donnelly. John K. Smith in Whiteman's Blimpent 22-23.

During all the week of 17 at the Lyceum there was a day called *The Man from the West*, in which Harry Lucy represented the stellar attraction. He was welcomed here for his good work done in *The Pastor's Wife* and *The Still Alarm*. His new play belongs to the order of romantic drama, and contains much good social material, although in the main it closely resembles other contemporary plays, which catch the so-called page of fancy for a period. Mr. Lucy has associated with him many other players in his new enterprise, and the scenes in the way of stage settings and costuming are all that could be desired.

E. Flanagan, a down-trodden Tasker of the old school, arrived at the Kappe 18, and remained the entire week. Lucy looks as responsible for the creation of E. C. Lewis as he did for the play with the facility which was admirable. The play is a comic drama in its dealing with society life, and introduces several fine scenes of manners, which seem to be quite the fashion.

The Maid of the World will occur at Campbell's Sept. 24.

PROVIDENCE.

Sara Dallas in *A Country Seat* opened a week's engagement at H. F. Kent's Opera House 17 to a S. U. and at every performance nearly every seat in the house was filled. The piece was decidedly interesting, and scenes were carried off by the two Misses, Ada Lowe and Andrea Mack. Excellent house 20.

Fair and audience demanded what might be called full dress entertainments, at advanced prices, of Whiteman's Opera at the Providence Opera House 18. The co., setting into train at the opening of regular season at the Boston Opera House, and a full week's rehearsal, the production was a dead loss. Fred Loring, Miss Miller and Anna Davis were excellent and did credit to their parts. John L. Sullivan opened a short season of his own 19, and remained the entire week in a new play, *A True American*, to make up the new play. A. True American is a good comedy, and the house is very good.

John B. New York State gave a great contribution to the musical side of the Providence Opera House 20. G. D. Mulligan sang on Saturday, and on Sunday, Mrs. Mulligan sang on Monday, and on Tuesday, Mrs. Mulligan sang on Wednesday, and on Thursday, Mrs. Mulligan sang on Friday, and on Saturday, Mrs. Mulligan sang on Sunday.

On Friday, Mrs. Mulligan sang on Monday, and on Tuesday, Mrs. Mulligan sang on Wednesday, and on Thursday, Mrs. Mulligan sang on Friday, and on Saturday, Mrs. Mulligan sang on Sunday.

John B. Letting spent a portion of last week in Providence.

C. J. Walker was in town 18, in advance of *Darkness and Lightning*, and is getting out some other pieces.

Many of the players of the Rhode Island Opera House are still in Harry's, and continue to do well. The present production is *Maurice*, and has an efficiently filled cast, and one of beauty for the girls, and women. We last received his company with this house and on Oct. 1, and on Oct. 2, Charles French's *Kansas City*.

The play is a good one, and the house is very good. The cast is well balanced, and the production is very good.

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MINNEAPOLIS.

At the Grand Opera House Mrs. Potter and Kyrie Belle opened a week's engagement 17 in *La Société* to a good-sized audience. The piece was a disappointment, but the co. made the best of the material at hand. Mrs. Potter gave an intelligent rendering of the rôle of Françoise de Rivesville. She has improved very perceptibly since her last appearance here. Kyrie Belle made an excellent impression as Lucien de Rivesville. The statue-like grandmother of Henrietta was a delightful personation. Helen Lovell was a charming Parasol Smith. Perdita Bradford made a good Amélie de Rivesville. Veron Clapsey was the Marquise, and Marion Mitchell as Henriette was a fine soubrette special actress. Charlotte Conroy, Dorothy and Ross Frazee filled out the week. Jimmie

Marlowe as P. P. G. Opera House The Derby Winner was given the initial production 16 to very large audiences. It abounds in fine scenery and clever comedy. Three is made up of talented people

in their respective lines, and their efforts to please were generously applauded. The Police Inspector 17-18.

At the People's Theatre A. Turkish Bath, opened 15 to two large sized audiences. The performance was enjoyable throughout. Marie Month, who heads the co., made a decided hit as the irreconcilable daughter. Frank Murphy was very funny as Robert McCool. The others were satisfactory.

The People's Theatre Dramatic on 17, for a two weeks' tour through Minnesota and the Dakotas.

LOUISVILLE.

Conroy and Fox in *Hot Tamale* opened the season at the Masonic Theatre 18 to a large house. The piece is a rollicking one, serving in an admirable manner as a means for the introduction of the specialties of the members of the co.

During the summer the managers of the Masonic thoroughly renovated the place, and it now is in first-class condition. The interior keeper, usher and members of the orchestra are accustomed with the regulation dress-suit. The Colonel opens 18.

Carries E. Callahan's new play, *Coon Hollow*, commenced a week's engagement at Macau's 17. It is a story of Kentucky life and is interesting. The co. is a good one and deserves a prosperous season. The Prodigal Father opens at Macau's 18.

Jane was the attraction at the Grand Opera House week of 17-18. Georgia Parker in the title role compares favorably with her more distinguished predecessors in the part here. The remainder of the co. are capable and the popular comedy is most satisfactorily presented. The attendance at the Grand has been noticeably large since the opening and the management is much pleased at the record the house has made.

Henry Morris' Entertainers proved a dressing card at Kenyon's Monumental Theatre. The actors are very attractive and well calculated to please the patrons of the variety theatres.

W. H. Murphy, who appears in *The Summer Board* at Morris' Academy of Music, is very clever. His worth was highly appreciated.

Although the Lyceum Theatre opens next week of next month Attention can be given to the fifth regular season of the Lyceum, and it would be an unsuccessful one, as far as it has been booked some of the choicer attractions that will visit Baltimore.

The roof garden of the Howard Auditorium still proves to be a dressing attraction. A very good variety bill is produced every evening.

WALLACE J. O'BRIEN.

BALTIMORE.

White and colored minstrels commanding in the same performance Ward's Grand Opera House 19, when Princeton and West's big company gave a very enjoyable entertainment. A large audience greeted the minstrels and seemed to enjoy all the jokes and fun.

A farce-comedy entitled *A Summer Bazaar*, from the pen of Charles E. Hickey, was the attraction at Morris' Academy of Music. It can hardly say that this is an original bazaar, as much of it sounds strangely familiar, one is the dialogue particularly witty and the music especially attractive. The company, however, did what they could with it, and entertained the large audience gathered to hear it 19-20 satisfactorily. The cast included Eddie Roscoe, Beatrice Goldin, James Carroll, Charles A. Morris, Martin O'Neill, W. H. Murphy, Harry Putnam, and Tommy Ferguson.

Large audiences attended the performances of Henry C. DeMille's comedy-drama, *The Danger Signal*, produced at the Holliday Street Theatre. The actors are very attractive and well calculated to please the patrons of the variety theatres.

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BIRMINGHAM.

Hannan's new Superior drew good houses at the Birmingham 18-19. The piece appears in an amateur style, and the mechanical and pantomimic effects are given on the novel station standards and of particular attention to details. The cast, which includes John H. Murray as Superior, Elmer, Carroll, W. J. Hall, and William C. Schaefer, is a very amateur one. Carroll, Murray does credit to a good rendering, and the Schaefer Brothers an artistic care in the third act that are very pleasing.

One Police Patrol did a satisfactory business at the Academy of Music and gave a good performance. The piece is more consistent than the average of its class, and the on, competent.

In Old South the three large houses week of 18 and generally uniformly received. The cast is not so strong as last season, but more improved when some members become more or less in their parts. H. Hartwell could make the part of Colonel Sam Dudley more acceptable by refusing more fully his into the character and reading his lines with less impatience. The entire company, headed by Joseph Hart, is a credit to this series. During the second and some in the second act an exhibition of dancing is given by different members of the Birmingham Band which eclipses any dancing I have seen. Eddie Warner and Miss Fahrner add to the number of their frankness each visit.

CHARLESTON.

Davis and Keogh's company drew in Dixie, with a picnicking band and other novelties proved a good dressing card at the Academy of Music 18-19. Eddie Martini has built his star around an interesting story of Southern life and an air of certain importance and creditability central to a new piece has been corrected, and the co. have been well used in their parts. The owners will have one of the best shows of attractions on the road. Major J. D. Hartwell, who comes after a long absence, will come out on the road with the co. again, having placed the theater at Birmingham, Fla., and the management of his brother.

The first of Charles French's cast 18 to visit Charleston this season presented The Earl of Left Hand 18, a good business, a continuing and well-acted. It is hardly necessary to state that French and Peacock's first play was well received and David and Peacock's second play was well received. Thomas Keene 20. David and Peacock 21.

The Boston Opera House will be here Oct. 1, and the troupe is cheerfully listed in anticipation of the event.

B. H. COLEMAN.

GALVESTON.

The season at the Theatre opened 18 with Nellie McHenry in *A Night in the Circus*. Despite the usual bad seats and poor treatment, the performance attracted the passing audience as well as could be expected. Eddie Roscoe put his hand to a satisfactory visit to, and she rendered a hearty welcome for a first class, well-acted and decent comedy. James Moore, Eddie Roscoe, Harry Putnam and George Ladd were the principals.

Charles French's company of the Theatre Royal are playing George Hartman, which is followed by A. Drews at 20, in which Robert Ladd gives a robust and amiable picture of London Lawyer, the Falstaff of the year.

From the popular burlesque manager, H. P. Mulligan, I have George Darrall, in Melville to join forces with Charles Mulligan in Fresh Melville 21.

At the Alexandria Playhouse has come on to the grand change police. After Melville was followed by Melville 22, Ladd to Melville, and the latest London stage version of *King Lear* goes up on Aug. 23 with Dan Barry, D. L. Dillard and Duke McRae in the principal parts.

Victory house is having a very considerable business. The Cogill Brothers at the Bijou and Frank H. Clark at the Alhambra are giving their shows which meet with appreciation.

The costume football and fun in aid of the Australian Dramatic and Musical Association, held on July 18, was an unprecedented and phenomenal success, fully twenty thousand people being present, and the funds of this deserving institution will be supplemented by about £1000. All credit is due to the originators of the idea, Harry Thompson, business manager of the Princess' Theatre, and in recognition of his services he has been elected as the governor of the association. All the leading members of the profession took part. Nellie McHenry, Eddie Roscoe, Jessie Lee and May Cawood took charge of the refreshment tents. Eddie Lee is connected with Melville 24, for three hours of whistling at 20 per cent. C. H. COLEMAN.

BUFFALO.

William Barry in *The White Generation* drew in houses at the Academy of Music week of 18-19. The play has been slightly modified since its last appearance, but on an advertising as ever. Eddie Martini is in town 20.

At the New York 21, Eddie Martini is with Frank C. Darrall in *Great Expectations*.

At H. C. Richardson's Grand Street Theatre, Vivian Richards, a young Vanderbilt, an amateur who came to town during the week, sang his mother's song, "Daddy, I'm a Soldier," and was well received.

At the Bijou, Eddie Martini, Eddie Roscoe, and Eddie Lee, Eddie Roscoe, Franklin, and Eddie Lee.

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CORRESPONDENCE.

ALABAMA.

MSKED.—**Alabam Opera House:** G. P. Tolson, manager; opened Sept. 1st; in the Star Gaze; moderate business. Actor's Holiday 12; Field's Minstrels 16.

AMBERSTON.—**SOCIAL STREET THEATRE** (H. P. Dunn, manager): A negro co., styling themselves McAvoy's Coon Festival Operatic Minstrels, appeared at to very poor business, and as they were about stranded, Manager Dunn tendered them the use of the house free 12. Their business was not much better than the previous night, and it is alleged by members of the co. that their manager, a white man named Burch, took the receipts of the night and decamped while the performance was going on. As a consequence the co. is still here and stranded. The Actor's Holiday 12 to poor business; performance fair.

MONTGOMERY.—**MCDONALD'S THEATRE** (G. F. Columbia, manager): Davis and Keeler's Comedians presented "The Hunter" at matinee and evening to fair audiences 15. Burton's Comedians in "The Actor's Holiday" 12.—**THEATRE** (S. H. Hincher and Brother, managers): The farce-comedy by W. F. Carroll, 12-15, was presented to a small house in Davis 12.—**DRYDEN**: Manager Samuel E. Hincher is visiting New York.

BIRMINGHAM.—**CHURCH'S OPERA HOUSE** (Frank P. O'Brien, manager): The Hunter 15; large and well-pleased audience. 4-12-15, to a light house. The Actor's Holiday 12; The Operator 12; At G. Field's Minstrels 12.

MOBILE.—**THEATRE** (J. Tammesbaum, manager): This house, which was then Playmates, had a large audience favorable received Miss Bonney. Joseph Ott in "The Star Gazer" followed 7; to a good house. Robert Taylor in "Sport McAllister" to a large house 12. 4-12-15 to a small house 12.

MISSOURI.

PINE BLUFF.—**OPERA HOUSE** (R. W. Martin, manager): Anderson's Jolly Chums 12; Wilkinson's Players 12-15.—**ITEM:** Martin and Co. have leased the Opera House and have settled it thoroughly. They will open the regular season on Oct. 12. R. W. Martin will be the manager and J. T. Bradford treasurer.

LITTLE ROCK.—**CAPITAL THEATRE** (Walker and Biggs, lessees; George B. Macius, manager): The regular season opened with Anderson co. in "The Two Jolly Chums" 12; to a packed house. Belle 12. Henry in "Night at the Circus" 12.

CONNECTICUT.

HARTFORD.—**PROCTOR'S OPERA HOUSE** (P. W. Lloyd, manager): The Dazzler 12; newly constructed throughout, was replete with new jokes and songs, and made a great hit. Charles Warren has Ott's old part, and is extremely funny. When 12, was created by large audiences. Albert Hart, formerly of the Clipper Quartet, made a most favorable impression in "H. H. Munster's" production of "The Actor's Holiday" 12.—**PROCTER'S THEATRE** (A. W. Benson, manager): Clark and Williams, and Brother, managers; Clark and Williams, with George P. Murphy, have made a hit in their Marion Men.

SACRAMENTO.—**NEW METROPOLITAN THEATRE** (T. J. Clinton, lessee): Jeffries Lewis opened a week's engagement in Master and 12-15 to a good house.—**CLUNE OPERA HOUSE** (T. J. Clinton, prop.): The Pyre Opera on, is having a successful season thus far. The Mason was one week of 12; no inferior business and the Mikado week of 12 promises equally good.

CALIFORNIA.

LOS ANGELES.—**THEATRE** (H. C. Wyatt, manager): Friends 12-15.—**BURNAK THEATRE** (Fred. A. Cooper, manager): The Vendetta, with D. K. Higgins and Georgia Cooper in leading parts served to fill the house week ending 12. The Plunger 12.

ITEM: Misses Lehman and Ellingshouse are making more rapidly at the Imperial Theatre and have everything in readiness for the opening 12. Miss Frank Conant, of Shore Acres, and his brother, Will, treasurer of the Los Angeles, are at Long Beach.

OAKLAND.—**SACRAMENTO THEATRE** (Charles E. Cook, manager): Charles Prokes' Empire Theatre on, 12-15, with Wednesday matinees in Scouting the Wind and Liberty Hall to large business. Manager Cook's innovation of Wednesday matinees proves a success. Charlie's Aunt 12.—**PROKES' THEATRE** (A. W. Benson, manager): Clark and Williams, with George P. Murphy, have made a hit in their Marion Men.

WILMINGTON.—**GRAND OPERA HOUSE** (W. W. Williamson, manager): Jane opened the season of this house 12. A Texas Steer 12; Von Totsen was presented 12; both to good business. Robert Mantell in Corisco Brothers 12; large house. Thomas W. Keene in Corisco 12; The Old South 12.—**ITEM:** Manager Williamson, who has spent all his vacation at Ocean City, N. J., with his yacht, has returned full of confidence for the success of the season just begun, and his bookings are the best this city has ever had.

DELAWARE.

WILMINGTON.—**GRAND OPERA HOUSE** (W. W. Williamson, manager): Jane opened the season of this house 12. A Texas Steer 12; Von Totsen was presented 12; both to good business. Robert Mantell in Corisco Brothers 12; large house. Thomas W. Keene in Corisco 12; The Old South 12.—**ITEM:** Manager Williamson, who has spent all his vacation at Ocean City, N. J., with his yacht, has returned full of confidence for the success of the season just begun, and his bookings are the best this city has ever had.

MASSACHUSETTS.

AMHERST.—**GLOVER'S OPERA HOUSE** (Gloss Brown, manager): The Operator 12; good business. John Dixie in crowded gallery and balcony; on good. The Girl I Left Behind Me 12; big business, co. excellent.

NEW BEDFORD.—**THEATRE** (T. F. Johnson, manager): Two sisters and sister-in-law, The Operator, with the two others, William and Willard Merrill, to fair business 12-15. The colored male quartette to the hit of the performance. Dixie in Dixie, by Scott Ward, with the author in the cast, made a decided hit 12. Misses, Mrs. Marion Ballou on Georgia Hall received deserved applause for her work. The co. carry their own currency, adding to the general effect.—**ITEM:** James D. Burbridge, Manager Dixie in Dixie, reports big business through the South.

ILLINOIS.

PEORIA.—**GRAND OPERA HOUSE** (Chamberlin, Burkhardt and Co., managers): W. C. Coop's Equilibrium and Dick's Circus 12-15; fair business. T. S. Curtis in "Son of Posen" 12; packed house. Texas Steer 12; The Flame, or, Temptation of Homer 12; Tornado 12; Pease and Bellows 12; Derby 12-15.—**ITEM:** Mr. Alexander Leon, H. Wiley, of the Grand, left 12 for Indianapolis to take charge of "Music Day" at the Indiana State Fair.—**ITEM:** Fred. H. Herne, late stage carpenter at the Grand, was arrested and his connection with the house and left 12 for St. Louis.

SPRINGFIELD.—**ADAMS OPERA HOUSE** (Warren and Austin, managers): 45 Years in Slavery Oct. 12; St. Perkins 12.

CHICAGO.—**WALKER OPERA HOUSE** (J. W. Mathison, manager): Carrie Lester in "An Arabian Night" to a fair-sized house 12. Claude Granger 12; The Voice of Slavery 12.

DETROIT.—**THEATRE** (William W. Sammons, manager): The White Horse Band, of this city, in concert 12 to a good-sized audience. National Orpheum, 12-15; fair audience. The Living Pictures evoked great applause 12; A Cricket Jack 12; Troubadours Oct. 12.

JACKSONVILLE.—**OPERA HOUSE** (William H. Hainsworth, manager): Golden Comedy Co. 12-15; fair business. St. Louis Double U. T. C. Co. made their annual visit 12, to a small house, party due to heavy rain-storm; on good.

NEW ORLEANS.—**NEW ORLEANS THEATRE** (H. B. Gould, manager): James H. Adams in "A Cray Lot" 12; good performance; small house. Miss Williams in April Fool 12; splendid entertainment; fair business. St. Louis Double U. T. C. Co. made their annual visit 12, to a small house, party due to heavy rain-storm; on good.

WINTON.—**OPERA HOUSE** (J. E. Spaulding, manager): The Colonel and I 12, pleased a large and enthusiastic audience; co. good. Miss Williams in April Fool 12, kept the house in continued laughter. Big business.

BIRMINGHAM.—**SHREVE OPERA HOUSE** (W. W. Compton, manager): The White Horse Band, of this city, in concert 12 to a good-sized audience. National Orpheum, 12-15; fair audience. The Living Pictures evoked great applause 12; A Cricket Jack 12; Troubadours Oct. 12.

OKLAHOMA CITY.—**OKLAHOMA THEATRE** (L. E. Monahan, manager): The season was opened 12 with a double comedy performance in two separate casts, giving four hours of solid fun. The first piece, A Cold Day, with Perkins in Fisher and Edward Coggin as the leading performers. After this was given A Cup of the Old Block, with the character actor, R. L. Scott as the old Commando and John R. Campbell as Lightfoot the Jockey. The leading actors were adequately supported in both plays and gave satisfaction to a large audience.

JACKSONVILLE.—**THEATRE** (John B. Arthur, manager): Our Duty Oct. 12-15 (Fair Week) to good business, especially 12-15.

LA GRANGE.—**ZIMMERMAN'S OPERA HOUSE** (E. C. Zimmerman, manager): Brownie and Hardy's Almanac 12; fair house. The Tornado 12.

CHICAGO.—**HANSEN'S THEATRE** (L. E. Hansen, manager): The season was opened 12 with a double comedy performance in two separate casts, giving four hours of solid fun. The first piece, A Cold Day, with Perkins in Fisher and Edward Coggin as the leading performers. After this was given A Cup of the Old Block, with the character actor, R. L. Scott as the old Commando and John R. Campbell as Lightfoot the Jockey. The leading actors were adequately supported in both plays and gave satisfaction to a large audience.

ELGIN.—**DUKE OF YORK HOUSE** (Fred. W. Jenkins, manager): A Bag of Tricks 12; small but appreciative audience.

ROCKFORD.—**OPERA HOUSE** (C. C. Jones, manager): Dan McCarthy in "The Ride of Mayo" 12; small house. Cup of the Old Block and A Cold Day 12; good business.—**ITEM:** Commander-in-Chief Colonel Eli Lester has appointed Manager Jones Adjunct-

of the G. A. R., with headquarters in Rockford. Manager Jones is receiving the congratulations of his friends.

OTTERVA.—**SHAWSBURY'S OPERA HOUSE** (C. W. Powers 12; large and well-pleased audience. Punch Robertson week of 12; playing to large business at popular prices.

DETROIT.—**GRAND OPERA HOUSE** (H. W. Jackson, manager; Eddie Killenbeck in "The Jersey Queen" 12-15.—**ITEM:** Manager Jackson has leased the New London Opera House, New London, Conn., which will hereafter be known as the Gentry Opera House, opening Oct. 1.

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THE NEW YORK DRAMATIC MIRROR.

Sept. 29, 1895.



Comedy—*The Merry Wives of Windsor.*
Comedy in four acts, by William Shakespeare. Reduced
Sept. 24.

Sir John Falstaff.	William H. Crane
Penton.	William Lewers
Justice Shallow.	W. A. Weaver
Aubrey Slender.	Joseph Whinnick, Jr.
Master Ford.	Orrin Johnson
Master Page.	Boyd Pittman
Sir Hugh Evans.	James O. Barrows
Doctor Caius.	Percy Brooke
Hort.	H. A. London
Dardophil.	Gene De Vere
Bum.	J. J. Fingleton
Belinda.	George F. De Vere
Simple.	Valley cigar
Evans Ford.	B. Douglas Kerr
Evans Page.	Hal Clarendon
Anne Page.	Follott Post
Dame Quickly.	Lizzie Hudson Collier
	Anna O'Neill
	Kate Donin Wilson

William H. Crane challenged metropolitan criticism in the character of Sir John Falstaff at the Star Theatre last evening. His reading was admirable, and his comedy work was effective throughout; but it can scarcely be said that he proved an ideal Falstaff. His make-up was cleverly carried out, but he labored under the disadvantage of physical limitations, as he lacked the requisite stature and natural rotundity.

Furthermore, Mr. Crane's comedy method can scarcely be described as新颖。 His combination of animal spirits and relishing humor was not entirely to the humor-hounds.

This is not Mr. Crane's first attempt to play Falstaff, although he has hitherto refrained from appearing in the role before a New York audience. Among the best Falstaffs on the American stage were James E. Kean, Ben De Bar, John H. Jack, and Charles Fisher. The last noteworthy revival of *The Merry Wives of Windsor* in New York occurred at Daly's Theatre during the season of 1866-67, with Charles Fisher as Falstaff, John Dowse as Ford, G. S. Stewart as Page, James Lewis as Slender, Edith Kavanaugh as Anne Page, Virginia Dwyer as Mrs. Page, and Ada Eaton as Mrs. Ford.

The changes on the whole have been judiciously distributed in Mr. Crane's cast. W. A. Weaver gave a telling character sketch of Justice Shallow, Joseph Whinnick, Jr., had the wittiest and most brilliant of Aubrey Slender, and he delivered his lines with unaffected glee. Anna O'Neill comically jested as Master Ford, and Boyd Pittman deserved the continued good nature of Master Page with convincing action.

In addition, Penton, Little Slender Collier, and Dame Quickly were well performed. Anna O'Neill proved a welcome addition to the company, and Louis Wilson added his touch and added Dame Quickly to the very life—that is, as we conceive her from the author's text.

Other comic rôle dédications were ably played by James O. Barrows as the Welsh page, by Percy Brooke as the French page, by H. A. London as the boyish Justice, and by Gene De Vere, D. J. Fingleton, and George F. De Vere respectively as Master Ford, Slender, and Page.

The comedy, which was passed for Mr. Crane's production by Richard Mansur, after being rejected by Europe, has been well done. Mr. Mansur has also passed a judgment that is need between the arts, pointing to the value of the present day, as well as the audience may perceive it with the wisdom of Falstaff's time shown in the stage directions.

In the present revised Mr. Crane has made no innovation in regard to the staging and arrangement of the play.

It has been customary, hitherto, to place the period of the play in Shakespeare's time, but Mr. Crane, after consulting the best authorities, came to the conclusion that the period of the play is during the time of the Henries—preceding the age of Shakespeare by several centuries.

The costumes designed by E. Houston Bell and the staging of the production generally is made to conform with the earliest period.

A large and enthusiastic audience composed of first visitors, society people and prominent students attended last night's performance, and business frequent discussions on the effects of Mr. Crane and his company.

Opera—*La Gioconda.*
Comedy in four acts, by Giacomo Giacini, Reduced
Sept. 25.

La Gioconda.	Samuel Ried
Giuseppe Melchiorre.	George Frederick Cawelti
Clementina.	Clara Flory
John.	Richard Collier
John's Father.	John E. Lewis
Barbara.	Edith Schaeffer
Carlo.	Gene Fingleton
Lucretia.	Letitia Dean
Sadie Strelitz.	Sadie Strelitz
Luise.	Lucie Schuler

Luise Kettle belongs to that class of pieces that are neither positive failures nor leveling successes. It is a neatly constructed piece with a fairly interesting story which, however, is somewhat reminiscent of *A Gilded Fand.*

The fuel in this instance is Luise Kettle, a countrywoman who passes her time in idlying instead of looking after her farm. He succeeds in securing a valuable farm lottery ticket and the story hinges on the effects of Luise to raise money with his lottery and the recovery of a sum of money which she has given to him out of it. Fortunately Luise Kettle, the word of one of the firm, and after a series of exciting events succeeds in obtaining her rights and marrying her.

The cast includes George Morton, Vivian

The piece is a strange combination of conventional melodrama and poetic character sketches. The humor is furnished by no fewer than three Malaprops, and the villainy, as supplied by Clarence Handyside, is of the deepest-dyed order.

The best scene in the play is in the third act, where a girl who has been seduced, and who is believed to be dead, is knifing woeing in one room while her father is in another knocking for admittance, not dreaming his child was there.

Tim Murphy, who made his first appearance as a star on this occasion, is a character actor of considerable ability. He has good personal appearance, a warm, sympathetic voice, and eyes of a remarkable blue. His impersonation of the poor investor was decidedly good, and received curtain calls.

Samuel Reed gave a capital character sketch of a Yankee yokel, and Clara Flory was a lively country girl.

Dorothy Sherrod made an attractive and sympathetic Barbara, and Sadie Stringham was good as Miss Buckley although the humor of her part was a little forced and pretentious.

George Macomber was conventionally good as the rascally manufacturer, and Clarence Handyside as the villainous seducer, contributed much amusement unintentionally.

Daly's.—*A Gainty Girl.*

Music comedy in two acts. Text by Oscar Hall and Harry Greenbank. Music by Valery Jones. Produced Sept. 24.

Charles Goldfield.	Charles Ryder
Major Berwick.	Frank Davis
Bobbie Rivers.	W. Louis Bradstock
Sir Lewis Grey.	Leander Darrach
Mrs. Montague Brierly.	Eliza Dushku
Rose Brandy.	Decimus Moore
Lady Blythe Allday.	Grace Williams
Miss Gladys Stanton.	E. L. Sothern
Miss Damer Gransbury.	Mr. Edward Denver
Lady Tipton.	Charles Darrach
Alma Somerton.	Grace Julian
Cape Verdon.	Grace Julian
Harde Wadsworth.	Grace Julian
Hotel Manager.	Charles Darrach
Lady Virginia Forrest.	Julia Novak

There can be no question regarding the success of *A Gainty Girl* as produced last Tuesday evening at Daly's Theatre. It is claimed on the programme as a musical comedy, and it is really an infallible musical and dramatic adage. It contains sentimental ballads, comic songs, skirt dances, Gainty girls, society girls, lie guards, burlesques, and a quota of malibutes.

In ordinary circumstances this might have passed rather as an indifferent matinee, but the principals were so clever and the *ensemble* so gay that even the *blanc* first-night contingent accepted the production with manifestations of genuine enjoyment. The comedy episodes of the second act were a trifle spotty, and the melodramatic trials of the heroine threatened to bore the audience toward the last, but the good things made ample amends for the few ingredients that failed to sparkle.

Harry Darrach, the chief comedian, was really funny. His deliveries are greatly enhanced by a capital bassoon delivery and a varied amount of comic facial expression. He can sing, too, after a fashion, and his two pounds of meat do quite well to prevent him from drowning like a two-year-old.

Leander Darrach was quaintly comical as Sir Lewis Grey, and Fred Davis, as Major Berwick, set the audience in roar whenever he opened his mouth. Louis Bradstock also deserves commendation both for his acting and singing in the part of Bobbie Rivers.

Charles Ryder has an excellent voice, and his singing in the role of Charles Goldfield, proved the special vocal attraction of the evening. This did not distract, however, from the vocal efficiency of Decimus Moore, who presented the character of Rose Brierly with charming vivacity.

Julia Novak proved herself an accomplished comedienne as Lady Virginia Forrest, and the prima donna, Gatty, as Juliette Neville in the English dress that fell to her lot in her portrayal of Little Virginia's maid must be heard to be appreciated. Her French-English song in the last act was a decided success.

Blanche Neary appeared as the pretty Gainty girl, who is accused of stealing a diamond串珠, and ultimately clears her character, and marries the handsome lie guard, in spite of all melodramatic obstacles. Miss Neary fulfilled the requirements of the character in point of physical fitness, but her acting was not specially effective. Mrs. Edward Phillips gave a good character sketch of Lady Grey.

A young woman named Camy Fitzgerald probably aroused the greatest enthusiasm of the evening through a somewhat unusual shirt dance. She is entitled to praise for her unashamed agility and grace, but a little less strutting in the up-to-date style of dancing would avoid the suspicion of vulgarity, and certainly not lessen the artistic merit of her work.

Miss York, Sophie Elliott, and Ethel Salter as the society ladies, together with Florence Lind, Grace Palmer, and the others and Camy Fitzgerald as the girls of the Gainty, formed a ensemble of very attractive young women.

The above girls—who are New Yorkers—were not especially endowed in the matter of vocal links, but carry in voices and voices through confluence. The dances were moderately strong, but the music was nothing to brag of. The costumes in the several scenes of the second act were greatly admired. The stage management was apparently of a superior order.

A Gainty Girl is a sure cure for that bad feeling and low spirits. Don't commit suicide until you've seen her. She's worth living for.

Grand Opera House.—*The Black Crook.*

The Black Crook commenced a two-weeks' engagement at the Grand Opera House last night. Considering that the play has already run twenty years of service, it is still decidedly "in it" from a theatrical stand-point.

The cast includes George Morton, Vivian

Osborne, Sam Collins, E. K. Goodwin, Russell Hunting, Jessie Cogges, Letta Meredith, Alice Gilbert, and Ella Craven, who rendered efficient service and worked hard for the evening's enjoyment.

The ladies are of course a potent factor, and they display a busy of shapely and pretty girls.

The scenery and appointments are particularly distinctive, and a very large audience marked the opening.

Tony Pastor's.—Variety.

There was a large audience at Tony Pastor's last night to witness John Hart, who has not been seen in New York for five years—back to the metropolitan stage.

Other performers, almost as popular, were on the bill, which included Mlle. Ondine, the dainty chanteuse; the Four Stars troupe, the comedy troupe; Richmond and Glenny; the Patterson Brothers, clever gymnasts; Will F. Denny, the American vocalist; George D. Melville, the balancing Chinese; and the Favours, in their comedy sketch duo—"Schoolboy Recollections."

The programme closed with the amusing sketch, *The Black Statue.*

Koster and Bial's.—Variety.

Koster and Bial's Music Hall has been drawing larger audiences than ever during the past week. This was due presumably to the entertaining qualities of the bill presented, but possibly also to the newspaper notoriety the house obtained through the boozing propensities and profligate eccentricities of Manager Hammerstein.

The current bill includes Eugene Fouquer, the Haynes, Les Fantes, Les Fêtes Martiniotti, the Flappers, Leon Tichneroff, Marcella Di Dio, and Oscar Hammerstein's new series of Living Pictures.

People's.—The Silver King.

Carl A. Hause in *The Silver King* was cordially received last night at the People's Theatre.

Mr. Hause as Wilfred Denver acted with mien and spirit. The scene was adequate, and the supporting company competent. The company includes Frances E. Hause, G. H. Vernon, Charles Foster, Pauline Rhodes, and Marie Dudley.

America.—A Trip to Chinatown.

Last evening a fair-sized audience assembled at the America to witness *A Trip to Chinatown*. The applause testified that the piece has lost none of the old time popularity. Minnie Clayton captivated the audience with her graceful dancing, and George Stone, Jr., was exceptionally good as Ben Gay. The piece will run two weeks.

Marion Op. House.—Gail I Left Behind Me.

The *Gail I Left Behind Me* was presented at the Marion Opera House Monday night. The play was well staged and the scenes of the historical past by the mounted cavalry received rounds of applause. The company, which is an unusually strong one, gave a spirited performance.

Columbia Theatre.—Von Yonson.

The new version of Gao Hooge's Swedish-American dialect comedy, *Von Yonson*, was warmly received by the large audience at the Columbia Theatre Monday night. The author, who played the title rôle, was well received by the company and the comic effects were excellent. Next week is *Old Kentucky*.

At Other Houses.

Edward H. Sothern will appear at the Lyceum Wednesday evening in *A Way to Win a Woman*, which he originally produced out of town last month.

Francis Wilson continues his successful presentation of *Melissa* in *The Devil's Deputy* at Abbe's Theatre.

The fourth week of *De Wali Hopper* in Dr. Syntax is in joyous progress at the Broadway.

There are only three weeks left to see *Diego* at the Garden, where Little Christopher Columbus is destined for production on Oct. 15.

John Drew in *The Bubble Shop* is the constant attraction at the Empire. Wednesday matines will be given hereafter at the home.

Paul's Bad Boy is playing burlesque pinkos at Jacobs' Theatre this week.

Anne and the Men, as interpreted by Richard Mansfield and his clever company, has proved a glorious opening attraction for the Herald Square Theatre.

The Irish American, a one-act comedy, was seen for the first time in New York at Miller's Comedy Theatre yesterday afternoon.

The Blue Bay at the Standard is credited with being "a whitewash of fun in three acts."

Charles Koch is drawing large audiences to the Academy of Music.

Della Day is still meeting with popular acceptance in *The Little Tugger of the Caucasus*.

This is the last week of *Struck Oil* at the Franklin Street Theatre.

The Litigants, the Great Kabab, and the four grand ballets provide a diverting performance in *Humpty Dumpty* at the Fifth Avenue Theatre.

The Strength is the bill this week at Niblo's.

THE BROADWAY THEATRE.

Opéra—*La Gioconda.*

The second week's engagement of *La Gioconda* at the Broadway opened as satisfactorily as was expected last night. There was a large audience, and the enthusiasm was marked. The house's top across the chain, the Polytechnic Hotel, and the other

interesting features drew generous applause. Laura Burt as Madge Brierly, the heroine, was excellent. Thomas H. Burns as Colonel Dashiell, Forrest Robinson as Frank Layton, George W. Days as Joe Levy, and Ethel Greylock as Almina Larson, were notably good. William McVee, Gus Frost, Bert Grant, J. W. Brister, Scott Williams and Mabel Bert, the rest of the cast, gave able support. Next week, Basterio's in Fattoria, Maid of Plymouth, and Robin Hood.

Empire—April Fool.

The popular German comedian, Gus William, drew a large house Sunday night. April Fool was the bill. Rose Fenster, George Briar, E. Weismann, John Burton, the Cobras and Lorena Darcy were in the cast. The songs and specialties were well received. Gus Williams and Miss Fenster were frequently encored, and proved capital entertainers. The programme is good.

Park—The Hussite.

The second and last week of Stuart Robson's engagement opened on Monday evening with a revival of Stevens Howard's splendid comedy, *The Hussite*. Mr. Robson appearing as Bertie the lamb with his usual success. Miss Robinson, Mr. Bergman and Grace Lynch made hits.

Columbia—Reilly and the Gun.

Edward Harrigan, who is as popular in Brooklyn as he is in New York, drew a big house on Monday night in Reilly and the gun. Mr. Harrigan, Mrs. Veeman and Mr. Wild received ovations. Old Laundress and *Goldie's Aspirations* will be moved later out of work.

CORRESPONDENCE.

[CONTINUED FROM PAGE 1.]

business as much better so far this season than last.

GLOUCESTER.—CITY HALL (Buskin Clubman-agers): A Little Susciator to a fair audience.

NORTHAMPTON.—ACADEMY OF MUSIC (William M. Todd, manager): Robert Mantell in The Caucasian Brothers $\frac{1}{2}$; Thomas Q. Seabrook in Tasso $\frac{1}{2}$; both to fair business. Byrnes Brothers in a Bell $\frac{1}{2}$; good house in spite of bad weather. Rheas $\frac{1}{2}$; Paul Kauvar $\frac{1}{2}$.PITTSFIELD.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): It had been very doubtful whether this house would ever open again, but improvements have been made that are satisfactory to the State Inspector of Buildings, and it has been decided to open $\frac{1}{2}$, with the Two Sisters. Mr. Sanderson is soon out ahead of the Boston Grand Opera House stock co. for a short time, but comes with them $\frac{1}{2}$, and assumes the management here another season.LIVELY.—THEATRE (Dodge and Harrison, managers): The new musical operetta, *Davy Jones* $\frac{1}{2}$; *Two Sisters* $\frac{1}{2}$, both to good business. George W. River, who has been the guest of Lynn friends for a few days, called during the evening to pay his respects to manager Fowler and Warrington, of the *Two Sisters*. Mr. Sanderson is in My Partner $\frac{1}{2}$ to a large and enthusiastic audience. The Irish Artist $\frac{1}{2}$; *Low Dutchader's Minstrels* $\frac{1}{2}$.—MUSIC HALL (C. E. Cook, manager): Specialty, supplemented by living pictures, $\frac{1}{2}$ to increasing business.BEDFORD.—CITY THEATRE (G. E. Lothrop, manager): The German Brothers in *The Glimmer*. Also played a fair-sized audience in *Joseph Grimes* and *Phoebe Davis*, supported by a well balanced co., presented *The New South* to a fair house $\frac{1}{2}$. The drama and on were the best seen here this season.—PAWN THEATRE (C. H. Fowley, manager): Leonard and Fulton's Vanderville Stars drew a large and well-pleased audience $\frac{1}{2}$.HOLYOKE.—OPERA HOUSE (W. R. Kendall, manager): An audience that filled this house from pit to dome surpassed the seasons in *Robin Hood* $\frac{1}{2}$.—THE EAST (W. H. Brewell, manager): Paul's Bad Boy $\frac{1}{2}$; good house. *S. Bell's* $\frac{1}{2}$; good house. —THEatre: Since last month a small gallery has been added to the Opera House, making the seating capacity 1,000. The house has been enlarged and remodeled, making it the largest and most complete in New England.

MAINTAIN.

BAGGERTOWN.—ACADEMY OF MUSIC (Charles Peterson, manager): M. W. Loring's Spider and Fly pleased a fair house. Narciso Weston $\frac{1}{2}$; *The South Before the War* $\frac{1}{2}$; James Young $\frac{1}{2}$; *The Robinson Opera* on $\frac{1}{2}$ -stock. Dusenberry Brothers and Fay $\frac{1}{2}$; James E. Cooke $\frac{1}{2}$.PRINCETON.—OPERA HOUSE (Frank B. Rhodes, manager): Sadie Watson in *Madame Butterfly*, $\frac{1}{2}$; poor business. Loring-Spider and Fly co.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): *The End of the World* on $\frac{1}{2}$ light music. Dr. Codd was presented to a fair-sized audience $\frac{1}{2}$. *David Morris*, a bright little artist, with her pretensions, is a feature. The regular co. will be opened by Mr. Ross Coghill.GRAND RAPIDS.—GRAND CO. STATE, manager: Dr. Codd did a fair business $\frac{1}{2}$ - $\frac{1}{2}$ and pleased the audience. John Russell—*Womans' Work* (W. H. Powers, manager): Ross Coghill $\frac{1}{2}$.DETROIT.—DETROIT OPERA HOUSE (Dr. C. S. Smith, manager): *The End of the World* in full house; satisfactory performance. Dr. Codd opened a fair-sized audience $\frac{1}{2}$.KALAMAZOO.—DETROIT'S OPERA HOUSE (W. H. Codd, manager): Dr. Codd re-opened $\frac{1}{2}$; *John Brown's Body* $\frac{1}{2}$; *Spider and Fly* $\frac{1}{2}$; *Paul's Bad Boy* $\frac{1}{2}$; good house. *Paul's Bad Boy* $\frac{1}{2}$; good house. —THEatre: The *Clover* commanded for this city, but just returned from Wayne, where he is now the first conductor of his new place, *The Chinese Club*, as presented by Richards and Confield. The piece is presented a success in every respect, which is very gratifying to himself as well as to his manager.DETROIT.—DETROIT'S OPERA HOUSE (W. H. 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THE NEW YORK DRAMATIC MIRROR.

the Minstrels played along house at Murray and Mack in Finnigan's Hall $\frac{1}{2}$.

CINCINNATI. — **GRAND OPERA HOUSE** (W. H. Robinson, manager): The formal opening of the season as advised by Mr. Robinson was one of the attractions being Cleveland's attraction, his mother and several performances. The theater was crowded and well pleased with the entertainment. John Hobson's "She" was the greater attraction at the City Park. — **TRINITY**: W. S. Cleveland is one of the experts of hustling and successful managers that Cincinnati has ever forth.

UPPER DALEMONT. — **OPERA HOUSE** (Vigil Givens, manager): The season opened with Stock, the magician, supported by a good co., to a fair audience. The Kelly and Angell Comedy co. in repertory Fair week beginning with popular prices gave satisfaction.

NEWARK. — **MUSIC HALL** (E. Walker, manager): Mr. Story's Minstrels opened the season here a crowded house. Howard Wall's Minstrels opened for a week at popular prices. — **THE OPERA HOUSE**, under the management of J. H. Miller, will be opened $\frac{1}{2}$ by the Country Squire.

SPELMONTFIELD. — **GRAND OPERA HOUSE** (E. B. Polk, manager): Marie Jensen in Miss Lorraine's $\frac{1}{2}$ was good. A Texas Steer at Charity Ball at Miss Jensen's. — **ELK'S OPERA HOUSE** (Thomas Waldron, manager): Richards and Strangle's Georgia Minstrels $\frac{1}{2}$.

PENNSYLVANIA. — **GRAND OPERA HOUSE** (H. S. Grimes, manager): General Gordon lectured $\frac{1}{2}$ to a fair house. Murray and Mack in Finnigan's Hall $\frac{1}{2}$; good house.

PITTSBURGH. — **GRAND OPERA HOUSE** (W. C. Marvin, manager): A. V. Pearson's "She" $\frac{1}{2}$; good business; well-pleased audience. "The Harry's Minstrels" $\frac{1}{2}$; A Cracker Jack $\frac{1}{2}$; Finnigan's $\frac{1}{2}$.

PHILADELPHIA. — **OPERA HOUSE** (Adam and Bauer, managers): The season opened now $\frac{1}{2}$ with Vredenburgh's Minstrels. Jane $\frac{1}{2}$ to a large and well-pleased audience. Fair week $\frac{1}{2}$. Baldwin Minstrels co.

PHILADELPHIA. — **GRAND OPERA HOUSE** (C. P. Skinner, manager): Jane Coombs opened the house in Kommer and Jaffet to a fashionable audience giving fair satisfaction. — **ITEMS**: E. L. Kaiser was recognized as manager of the opera house, and is succeeded by E. P. Skinner. Mr. Kaiser has given satisfaction during his management, and will be missed by many friends in the profession. — W. B. Smith, one of the managers of the Newark, O., Opera House, is here visiting his parents.

EAST LIVERPOOL. — **NEW GRAND** (James E. Orr, manager): The Colonel $\frac{1}{2}$; good house. Co. good.

HAMILTON. — **GRAND OPERA HOUSE** (George W. Day, manager): The season opened at the theater with Jimie Waters in the comedy-drama Side Track $\frac{1}{2}$; to a full house.

Zanesville. — **SCHULTZ'S OPERA HOUSE** (R. D. Schultz, manager): Eddie Granger presented inherited to a small audience $\frac{1}{2}$. What the house lacked in numbers, however, it made up in enthusiasm. Robert Downing appeared as Richard the Lion Hearted at. The play was well received. Charles Buckson in A Jolly Good Fellow $\frac{1}{2}$.

OKLAHOMA.

OKLAHOMA. — **GRAND OPERA HOUSE** (Ed. K. Overholser, manager): The season opens at the Opera House has been thoroughly renovated and furnished. Oklahoma Territorial Fair & Hotel will be held $\frac{1}{2}$ at Oklahoma City.

OREGON.

PORLAND. — **MANQUIN GRAND** (W. P. Adams, manager): The season began at this house with Edwin Milton Boyle's Friends on, $\frac{1}{2}$ before large and highly appreciative audiences. The orchestra of Lawrence Bowey and George Osborne's co., under the management of J. P. Hayes, appeared in Miss Osborne's The Player (with a series of nine living pictures) during the play and H. Gratton Dillingly's An American Girl. Good business all week. — **THE OPERA HOUSE** (Robert Rice, manager): This theatre (formerly the Casino), after having been dark nearly a year, resumed operations $\frac{1}{2}$ as a first-class vaudeville house, a great number of admittances from $\frac{1}{2}$ to 20 cents, and an excellent and attractive programme. The house opened to side-crowded business up and down stairs. Throughout the week ending $\frac{1}{2}$ business continued correspondingly profitable. — **KY-ART**: H. Gratton Dillingly's new four-act comedy drama, An American Girl, was produced at the Manquin $\frac{1}{2}$. It achieved an emphatic hit. It is an interesting play. Its dramatic situations and forcible dialogues, with which it is strewn, are admirable. But it needs pruning and trimming. It is ridiculous, too talky, and, at times, almost actionless. If these defects are remedied, it will vie well with the author's other successes. There is a cast of fourteen members. As Rose Hunter, an American hunting theatrical manager, which is the chief role, Lawrence Stanley did excellently. George Osborne made Samson Craft a most villainous villain. Edith Lennox was exceptionally good as Japanese, an American girl. Jeanne Gossman did effectively in the contrasting character of Twister, and, laterly, as Miss Huntington, a vaudeville star. Nine Cook and Constance Lewis, two girls, made great hits as Virgin and Prince Roy, respectively. They are two of the brightest children seen on the stage here for many seasons. Francis Nelson, as James, did good work. The rest of the cast acquitted itself the required guests. — The opening of the Gophaens as a first-class vaudeville house, as a thing for which Portlanders have been awaiting and clamoring a long time. They like good variety. Gustave Walter, of the San Francisco Gophaens, as director general, Robert Stel, general manager; J. H. Kreyer, musical director; Larry Dooley, stage manager; Al. Converse, treasurer; and Frank Ellinger, chief usher; comprise the controlling persons of the house. Richard E. French, who has been identified with Corday's Seattle for two years, was here $\frac{1}{2}$. It is his intention to tour the Coast this season with a Jellifill and Hyde co. — Walter Morrison, manager of the San Francisco Grand Opera House, arrived $\frac{1}{2}$. He is here to perfect arrangements to play his attractions at Corday's Portland and Seattle houses this season of '90-91. — The Forest Syndicate Shows and Paris Hippodrome circus tested here Aug. 25. This was the only show during the season. — Manager John F. Corliss during the summer, with the assistance of A. L. du Fay and W. A. Thompson, architect, has overhauled and renovated his Portland house entirely. The improvements have cost on the neighborhood of \$100,000. The formal opening will take place about the middle of October. In addition to playing stock co., it is Manager Corliss' purpose to book stock co. during the season of '90-91. From all sides one hears praise of Manager Corliss's judicious enterprise in giving Portland a theater of which we can well be proud. — The Metropolitan Amusement Co., with a capital of \$100,000, was incorporated here. The members of the company are: George F. Cameron, Joseph B. Beck, G. W. Martin, C. H. Bridges, and Robert Bell. The new organization aims well to construct and operate theaters, music halls and other places of amusement. The capital stock is divided into two shares of \$500 each. — The Portland Lodge of Elks, Aug. 25, gave the annual classical Sing $\frac{1}{2}$, at the Casino. It was a large and large and well-attended hall here. For much of its success, Colonel "Bull" Russell is responsible. Mrs. John F. Corliss, who has been enjoying a summer vacation in the Sierras, has returned home $\frac{1}{2}$. She has greatly improved in health. William J. Parsons, a well-known Irish comedian, died here Aug. 25, of heart disease. A large collection of theatrical costumes and properties, which belonged to the body-tossed and ill-starred Theodore Rinaldi, co., were at the Manquin last evening, were sold at auction at Corliss' $\frac{1}{2}$, in payment of a hotel bill.

— **NEW YORK.** — **GRAND OPERA HOUSE** (Frank H. Weston, manager): Spender and Fox $\frac{1}{2}$, packed house; fair performance. Fritz and Webster in A Breezy Time to good business and pleased audience.

CHARLESTON. — **GRAND OPERA HOUSE** (Clarkley and Co., managers): In the Name of the Coat $\frac{1}{2}$; fair business. Robert Merrill $\frac{1}{2}$; The Corsican Brothers $\frac{1}{2}$; good business. Bunch of Keys $\frac{1}{2}$.

CHARLESTON. — **GRAND OPERA HOUSE** (Clarkley and Co., managers): The season opens here $\frac{1}{2}$ with A Harry Tane, which was well received by a large audience. West $\frac{1}{2}$; Frederick and Minnie Gould in repertory.

CHARLESTON. — **GRAND NEW OPERA HOUSE** (Frank H. Weston, manager): Spender and Fox $\frac{1}{2}$, packed house; fair performance. Fritz and Webster in A Breezy Time to good business and pleased audience.

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TELEGRAPHIC NEWS

CHICAGO.

James T. Powers engaged by Frohman—Interesting humor—Miss Liberty Grosvenor—Music and Giggles
(Signed to *The Mirror*).
Chicago, Sept. 24.

James T. Powers came on here to see Athens with a view of accepting the leading comedy role. But he said to-day that he had closed with Charles Frohman and would be staved in The New Boy. Athens will be succeeded at McVicker's next week by The Passing Show.

Deputy sheriffs were outwitted Saturday night by M. B. Curtis, and could find nothing to levy on for the claims of Ben Stern and the Milwaukee Academy of Music.

In looking for the Lily Clay baggage late Saturday night on attachment, constables seized the Milk White Flag baggage on route to St. Louis, and it was not released until 5 o'clock a. m.

A rumor reaches here to-night to the effect that Manager Charles Frohman and Mand Adams were married three days ago.

The theatrical managers here have no cause for complaint just now, thank you. Every house in town is open and doing very well, indeed. Aladdin, Jr., is filling the Chicago Opera House, and its fifth and last "act" is by all odds its best. As the spectacle is now given, it is a splendid treat for both eye and ear, and it is certain to be a great success. It leaves for the road about Nov. 1. The Treasury Opera company will follow for a short time, and a number of fine attractions follow. Manager Hoskinson left for New York on business yesterday, to be absent about a week.

Otto Skinner made his debut as a star under Joseph Buckley's management, at the Grand Opera House this evening, appearing in His Grace de Grammont, by Clyde Fitch and here play and star were well received. Mr. Skinner has a fine company and his play is substantially mounted. He will give us another play during his stay.

Manager Harry L. Haskin, of the Grand, has returned to Chicago from the East, and I expect that it is because all of the other places were closed up.

The Grand did a very large business with The Second Mrs. Tanqueray and opened the second week to-night with a very elaborate production of Lady Clancarty, which made a hit. They will be followed by Nat Gordan in David Garrick and repertory.

John W. Drury has signed a five year contract with young Gladys Wallis, the charming contralto of the Cune company for four years, and he will star her in a new play by Charles Hoadley this season. She will be supported by Joseph Courtney and the Palm Beach Comedy company. Gladys Wallis will be here this week for rehearsals. I think Mr. Drury has a winner—a most attractive woman of decided ability. She was under contract with Mr. Courtney, but kindly released her for this opportunity. Ben H. Green will be Mr. Drury's business manager.

Adams is still on at McVicker's, but Adelicia Baker has left the cast to rejoin Princess Anna. The opera has been removed from the stage since the opening.

Eddie Foy and his clever company did a very large work in Off the Bench at the Grand, and the business continues big. The Musical, or book, was weak at the start, but new features have improved it. It has been mounting to now. When the company comes to Milwaukee the Grand and I are going back to Sherman Brown and George Butler. We had some trouble in it, so I wanted to get even with the Western Gals, so I made it up by adding "Bench." Of course, I thought the German operator in Milwaukee would understand it. But as I was leaving their hotel of immigrants the other day I saw one, and the word went "Bench." Now, manage to end the business manager of a new show. I think that the operator in Chicago had been playing the game and got mixed.

M. B. Curtis had a great big week at the Statler. I was there one night with Frank Murray, and the "standing room" right was not, while Advertising Agent Al Bernstein was successfully finding it off with a further effort. Last night the Cleveland Orchestra had a fine house at the Statler, and gave a splendid.

Ben Stern was given judgment for the full amount of his claim against Mr. Curtis last night, and he then sued for damages. The Academy, in Milwaukee, also sued Mr. Curtis and his wife for \$1,000 for breach of contract the other day.

Al. Lipson and Fraser Coulter, who are not with Curtis, have not been at the same company since they played the Antipolis in The Comedy of Errors with Robson and Coe in this city fifteen years ago, and neither is a day older.

Manager Edward Prellinger, of the Forty Club, returned from Detroit last week with the pleasing intelligence that Holland Reed has made the hit of his life in his new play. The P. I. critic, and the good report is corroborated by Gus Penoyer, the comedian's venerable treasurer, as well as others. Gus states that the play "goes with a rush"—and why not, with beautiful Isadore in the cast?

My old friend, Gerald Griffin, is reported to have made a hit as Ben Gay in A Trip to Chinatown. The company opened in Peoria, I believe, went to Rockford, and will soon be in Indianapolis, to my nothing of Schenectady and Amsterdam. They give a continuous performance with the matinées, and the curtain never drops.

Miss Jones is soon to appear for a week at the Auditorium in Dolmetsch's At-Sig for the mutual benefit of the policemen. I don't see why she doesn't win them her new one.

Miss Dynamite. The name James could attract the German policemen. Dynamite would catch the fancy of the Irish officers, and the one American who is on the force (by mistake) would be jolted by "Sweet Marie." Besides, Dolmetsch has a disagreeable Italian ring to a Chicago copper.

M. B. Curtis was put into the Theatrical Mechanics' Association the other day, and Eddie Foy takes his degrees in the Knights of Pythias this week.

I see that Will McConnell has resigned his New York position. Evidently he has concluded to go to work; but where I do not know as yet.

Hughes John, so long connected with the Times, has severed his connection with that newspaper and will probably leave journalism. He is one of the best dramatic writers in the city and a splendid gentleman. I shall do the dramatic work on the Times in his place.

The three Jacobs houses are doing very well. At the Alhambra & T. Pearson's Star opened well yesterday and Dan McCarthy had two good houses at the Clark Street Theatre, while at the Academy of Music A Flag of Truce was witnessed by large audiences. The underlings are Star at the Academy, The Power of Gold at the Alhambra, and A Flag of Truce at the Clark Street.

At the Haymarket yesterday Billy Barry drew a very large house with his new play, The Rising Generation.

Frank Loope did remarkably well in Slave No. 2 at the Lincoln last week and The Power of Gold had a big opening there yesterday.

At Martin's yesterday Harry's Haggard Check, with Arthur Moulton in the leading role, and two good houses.

Roser has it that a new theatre is to be built on Clark Street, a few doors north of the Grand, but I can't tell why, or why.

In Old Kentucky follows Billy Barry at the Haymarket.

Charles Fuldman's Empire Theatre company, with Dalton, dear old chap, comes to the Columbia after Foy, and consequently Sam Rivers, everybody's pet, is due here.

At Sam T. Jack's Madison Street Opera House, Albini's London Entertainers are the card, and at his Empire Theatre, the Koko French Folly company have opened well.

Albemarle Epstein, of the First Ward, headed the direction of the Gothic Music Hall or vaudeville, and Manager Driscoll has opened the Gothic (formerly the Peoples) a variety house.

The clowns have responded to big crowds, and the Masonic Temple roof garden is doing well.

Miss Edith Ellis appears next week at the Schiller in a new play called City of Stars, to be produced by Chicago men, and with Chicago capital.

Gladys Wallis and her two little sisters are appearing at Athens at McVicker's.

The Forty Club's first dinner this year occurs at the Wellington to-morrow evening, and among the club guests are Otto Skinner, Fred Harvey, Nathan Weston, Joseph Buckley, and Frank Murray.

Good variety bills are on at the Olympic, Lyric and Park.

It is likely that the members of the Forty Club will open Sunday, Oct. 7, in St. Louis, in honor of their old fellow member, George H. French, manager of the big department store. They will go down in a special train over the Wabash.

Maria Vallone has joined the H. S. Curtis company.

Frank Hall's Casino continues to do well with vaudeville, and the Winter shows are being arranged for by Manager Flaherty.

One Hartman, who is here from Chicago, Inc., tells me that Manager Louis Hartman, of the Athenaeum, looks for a great success. This is important, if true.

PHILADELPHIA.

The Standard of Amusement is on the winter citizenship of Vassar and Powers.
(Signed to *The Mirror*).
Philadelphia, Sept. 25.

The Black Sheep at the Chestnut left here with a record of over \$10,000, notwithstanding the intense heat. It is not considered the equal of any of Mr. Hoyt's earlier plays. It is well given by a company of merit. Miss Harvey in That Sister of His will draw well, according to the advance sale for this week.

The Chestnut Street Opera House commands one of the best vaudeville companies in the United States today. It includes a strong organization, and is especially headed by Manager William Brown. Miss Vane made a distinct hit, and white lamp—"Her golden hair was sweeping down her back," was being sung by three other artists here at the moment, not one of them equaling the hit she did. Joseph S. Ellsworth at Broadlands is on, with a strong opening this evening.

Keller, with his charming wife, played to over \$10,000 at the Broad. He was in fine form, and several of his musical numbers were not only novel but distinctly surprising. The latter, which was to have opened the season at the Walnut, is on for the week, and has a fair house at a beginning.

James B. McVean, with his famous comedy, The Side Show, enjoyed a fine business at the Empire. There is a plenty of new situations, and a less than flavor of old through the performance. Signs of Gold has a good chance as a starter for the week.

The Walnut, at reduced prices, opened its season this evening with My Aunt Bridget. The attendance is very heavy, and although the play is not new here, it is a great drawing card. It has been rewritten and brought up-to-date, and presents a company of new faces.

Gilmore's Auditorium had the greatest financial success of the season with Russell Brothers' Comedians. The attendance was more than the house ought to have had, but the management could not control the wishes of the crowds. It was indeed a gain work.

The company is strong, and colored with discrimination. Gus Hill's Novelties follow with a fine attendance.

The Standard and The Vendetta, one of last season's successes, will have a week of excitement. It opened early this evening, with new scenes and appointments.

The Minnie, at the Park, does well all week. Currier opened his regular rooms here this evening, to a crowded house. Minnie Weston has been retouched, and the comedy improved. The company is good, and the handsome little star impresses her user under the most favorable conditions, under the management of Mrs. Weston.

The Grand Avenue Theatre, with Wilfred Clarke, presents One Step to Cooper this week.

The People's Theatre is enjoying a boom.

N. S. Wood had a good week in The Orpheus of New York. The company is always and the comedy improved. This week marks the return of Oliver Byron and his talented wife in The Indian Chief. They are prime favorites and will have a good meeting.

About Gothic at the National has not a title of the merit that the production in its interpretation. The musical forces were particularly attractive. This evening, On the Moonlight, with its gorgous scene settings and a good company drew a crowded audience.

Forsyth's Theatre, with the return of the stock company, attracts the old-time packed houses. This was the case last week, and to-night, The Golden Age, with Sidney Drew in the lead, the attendance is to the expect.

The stock company at the Arch appears to be doing well in presenting old comedies. The daily matinee has been abandoned, Wednesday and Saturday being substituted.

At the Kensington, business was fair, with a moderate stock company. The present bill is The Dantes.

The Lyceum is doing splendidly with vaudeville. The Rector-Savoy Novelty company had a large matinee this afternoon.

Currier at the Opera House is drawing to the doors at every performance.

P. G. Wodehouse begins his eighth season as assistant manager at the National.

George H. Allen has been reappointed assistant manager of the Walnut.

Alfred Moncrieff, late manager of the Grand Opera House, has resigned, and been appointed manager of the Park. Louis Fleischman, who held the latter position, has become assistant manager for Mr. House of his two theatres, the Walnut and Park.

EDWARD REED.

Wise Structures in Free Production—Safe Structure an Other Considerations
(Signed to *The Mirror*).
Boston, Sept. 25.

Two attractions of special interest opened to Boston theatregoers to-night—Lotta Collins in the first production of her operetta, The Devilish, and Ada Rehan's serial appearance as a star.

So far as general novelty is concerned, the event of the night was the production at the Columbia, by Lotta Collins' Troubadours. The Devilish is a fanciful operetta by Frederick Sawyer, with music by John S. Foster. The house was all sold out long in advance, and the audience was most enthusiastic.

In the piazza Sir John Dorwart, who lives in his ancestral castle, has been discovered and deserted by his wife for twenty years. To revenge on the female she has the assistance of commandos, a secret from his wife, and has only one to do domestic duties around the castle. But the man refuses to do the washing and ironing and a laundry maid has to be engaged from the village. This is Maria, who, finding the gate open, slips in and falls asleep, where she is discovered by Sir John, who is greatly pleased by her, and is about to explain when Sir John rushes in and in a hasty two sentences has a fit. Maria, an old servant, goes native to India through the night. At eight Eric, Maria's husband, who explains in a short the meaning of the word love. Maria discovers them and the three connect a plot. Eric's knowledge he has the right to select his girl and of course chooses Maria. After much chasing Sir John comes, and all ends happily.

Ada Rehan's career as a star opened successfully at the Music Room to-night. Mr. Daly went there that his star is worth more than the rest of his company, but people are divided this week, while the ordinary stock is sold out. The Lost Maid was the play to-night. Miss Rehan, appearing as Vera, and Taming of the Shrew, The School for Scandal, Twelfth Night, Love on the Counter, and As You Like It will follow.

With the paper turned into a dusty Japanese tea-garden, the regular rooms at the Standard opened to-night with J. C. Davis' Opera company in a revival of The Mikado.

George Fisher opened his engagement at the Park tonight in Albert Gannett—a merry combination of farce-comedy and musical comedy.

The Gothic Show has not been revised in Boston for several weeks, and as a result there was a large house at the Grand Opera House.

J. E. Keeler opened his first engagement in Boston as a star at the Standard Opera House, playing Fred in a Musical.

From the Pro-Tem has opened a most promising run at the Museum. It is well-chosen, and few would recognize the poor man as not Fred. Lester's droll interpretation of Thomas Thompson and Jessie Miller's amiable Wild West of Vermont.

As last evening they make the chief hit, but Annie Lowe, the new comedian, makes a popular figure at each performance and has won on even greater success than Pierre West did last year. The morning is far better than before.

The standing ovation signs at the door of

**Billie
Ada
Rehan's**

UNDER THE MANAGEMENT OF
MR. AUGUSTIN DALY.

Opposing to this radio where she has played or is intended to travel.
Paris and New York.

**ROSALIND, VIOLA, KATHERINE,
VERA, ANNIS,
LADY TEAZLE.**

SEPT. 25. Hollis Street Theatre, Boston—2 weeks.

OCT. 2. Chestnut Street Opera House, Philadelphia—2 weeks.

OCT. 22. National Theatre, Washington—1 week.

OCT. 29. Auditorium, Louisville—5 nights.

NOV. 5. Hooley's Theatre, Chicago—2 weeks.

NOV. 19. Speight's, St. Louis—2 weeks.

NOV. 26 (1896). Daly's Theatre, London—Season.

the Boston faces Washington Street peddlars quite frequently nowadays. It is a great compliment to Dennis Thompson that The Old Homestead still draws so well, but it was never better given than at present.

Living pictures have returned to Keith's New Theatre this week, and the vaudeville bill is headed by George K. Fortune and his daughter Viola. Barney Fagan's pickaninnies make a big hit.

The new management at the Lucerne is meeting with success. The bill this week is given by Sam Devere's company.

Other attractions this week are: Grand Museum, Master and Man; Howard & Hendon; ballet, burlesque and variety; Palace, Early Birds.

Sister Manila has been brought from North Conway to her home at Winthrop, where she will remain for the present. For a time she gained in physical strength, but recently she has had the hallucination that her enemies are trying to poison her, and she refuses to eat the food provided for her. She still thinks that her husband and herself are being pursued, and she has the greatest fears for her safety. During her last week at North Conway there was a reunion of Keeley graduates, and when she heard the band playing on the lawn she opened her window and sang several of the popular songs with voice as pure and strong as ever, but the words she could not recall. This exertion was too much, and the next day she fainted in her bed, and that she was surrounded by chums, and that they were spying upon her through false doors and iron grilles. These hallucinations continued until her return to Boston. Her chief desire was again to see her husband, who is here recovering for the production of The Cotton King.

Arthur Fullford Buchanan has been engaged for Mississauga, thus completing the cast. Rachel Noah is to have a class in elocution and dramatic work in Worcester in addition to her pupil in this city.

Ernestine Winslow has made a translation of Fellini and Melville, Maurice Martenot's masterpiece.

Alice Leigh, of this city, went on to New York last week specially to play Dulcinea in Prince Karl at a matinee with Richard Mansfield.

Lotta Dean Bradford is to give two new plays on her coming tour.

Marta Wright is to return to the stage, and will give a new play in addition to her former successes.

Successful has been the production of Dennis Thompson's songs illustrated and illustrated at the Boston that there will be special Thursday matinee performances as well as those on Sunday evenings.

Lotta Collins is to have a new operetta composed by Russell and Conroy and Harris expect the scenario during the present winter.

At the auction sale of seats to-day for the Symphony orchestra rehearsal, the highest sum was \$5 each for three seats, and the next highest \$6 for two seats.

A house of the Actors' Protective Union was opened here on Sunday by specialty performers.

Harley Harry and John A. Thompson are putting elaborate scenery for the production of The Cotton King at the Boston Square under the management of William A. Brady.

The World's Fair is to be represented in Boston. The Casino Building on Tremont Street has been secured and Astor's Scenicograph is being placed in position there.

Charles Barnes is to join the company which will review Oliver Twist this season. The other leading members are Frank J. Koenig, William A. Hartley, and Miss Foster Otto.

It is quite probable that several productions will be made at the Castle Square during the season and that a strong company will be engaged by Mr. Hines for the purpose. The house is rapidly nearing completion and all will be in readiness within a month. Acting full there last week and three men were slightly injured.

Trina Higgins will not star as has been announced, for she has joined the Country Sopot company, which is repeating its Boston success on the New England circuit.

Henry E. Disney was given complimentary tickets at Parker's during his engagement here with Daly's company. Among the guests was James Lewis. Mr. Disney's success was the event of the Boston engagement.

—J. R. BREWER.

ST. LOUIS.

Coca-Cola, A Milk White Fog, and the New Avenue Comedians are attractions.

(Special to The Mirror.)

St. Louis, Sept. 23.

Coca Hallow opened at Hagen's yesterday afternoon to a big audience, which was repeated again at night. A production of this kind is a relief after so many farce comedies.

A Milk White Fog was presented at the Grand Opera House last night to a big audience. The company is a large one.

The Lyceum company commenced the second week of the Amazons at the Olympic Theatre last night to a large audience. The production made a big hit last week. Manager short is trying the experiment of playing two weeks' engagements at the Olympic Theatre instead of one and as this engagement will likely prove successful, we may expect two weeks' engagements of high class attractions frequently during the present season, which will result in an improvement in the class of attractions.

A Kentucky Girl with Sadie Hasson in the cast, is in the bill at Martin's Theatre this week. The company is a good one and the opening matinee yesterday was well attended.

Sam T. Jack's famous Creole company opened with yesterday's matinee to a good audience. A special feature of the show is the living pictures.

Pope's Theatre continues to be largely patronized and the bill this week is The Lights of London, given by the first-class stock company. The vaudeville part of the bill introduces clever performers.

Manager Denton presents some strong attractions this week at the Roof Garden, and a good audience was present to-night, when a change of bill was given.

Manager Norton has put an immense transparency near the top of the handsome front of the Grand Opera House, which can be seen for many blocks up and down Market Street.

Manager Hagen left last week for Baltimore, where he went on business. He stopped over at Cincinnati for a few hours to consult with his partner, John Martin.

The Exposition this year has drawn better than ever before. The attendance up to date has exceeded former years by 20,000.

Colonel Hopkins, manager of Pope's Theatre, has gone to New Orleans to attend the Fitzsimmons-Creedon fight.

W. H. Lopere and Alfred G. Robyn have returned from New York, where they have been for several weeks arranging for the production of their opera, *Jamaica*, so successfully produced here for two seasons of two weeks each. The work will be produced under the management of Fred C. Whitney some time in November. Louise Beaudet will sing the title role and Perugini the tenor part of Morello.

W. C. HOWLAND.

CLEVELAND.

The Star Theatre is to be demolished, & Tennessee Town, Stars, Stars, and Stars, are to follow.

(Special to The Mirror.)

Cleveland, O., Sept. 23.

A Temperance Town drew a good audience at the Euclid Avenue Opera House, where it opened a week's engagement to-night. The Marie Tassy Grand Opera company next week.

The Lyceum Theatre was well filled to-night to greet Harry lace, who, supported by a good company, appeared in *The Man From the West*. Next week, Marion's Fanciers.

The Cross Roads of Life was produced to-night at H. R. Jacobs' Theatre to a good house, and remains all week. It will be followed by *My Aunt Bridget*.

Russell Brothers' Comedians, stronger than ever, played to two big houses at the Star Theatre this afternoon and evening, and will hold the boards all week. They will be followed by Harry Morris' Entertainers.

Charles R. Hartley, the popular young baritone of this city, has signed with the Bostonians.

It was Marie Jansen in Miss Dynamite who played a three nights' engagement at the Euclid Avenue last week, and not Marie Tassy as my despatch was made to say.

Robert Hilliard's engagement at the Lyceum last week in *The Nominees* was very successful, from an artistic standpoint. This was the opening attraction for the regular season at the Lyceum, and also the commencement of Mr. Hilliard's season.

Harry Brown, the comedian of the late Murray-Lane Opera company, will remain in the city for a few weeks the guest of friends.

Arrangements are nearly completed whereby the Star Theatre will be entirely demolished and remodeled, making it one of the most complete theatres in the State. In addition to the present building, a fine hall for concerts and meetings is to be built in connection with the theatre. It is estimated

The Universal Aim.

GET THERE.

The Management.

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by giving the public the best attractions at prices consistent with the existing condition of the times.

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"*GET THERE*"
because they are first-class in every particular, and most carefully selected by the management.

The Public . . .

"*GET THERE*"
realizing the liberality of the management and the central location of this magnificent theatre, spectators pass the door from all suburban points.

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SANFORD
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Following are a few of the
PHENOMINALLY STRONG
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RICHARD GOLDEN IN
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PAWS TICKET 210, with
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P. Aug. Anderson.

JOHN L. SULLIVAN.

WAID & VOKES.

EDMUND COLLIER IN
CLOWN BOARDS OF LIFE.

BILLY HARRY.

PETER F. DAILEY.

EFFIE ELLSLER.

JAMES CONNOR ROACH.

JAMES O'BRIEL.

WILLIE COLLIER.

COOK HOLLOW.

A BAGGAGE CHECK.

JAMES D. HAGUE.

A TRIP TO THE CITY.

MILTON NOBLES.

OLIVER DUDLEY.

EDWARD DRAMATIC CO.

With Eliza Proctor Otto, Frank

J. Koenig, Charles Barnes

and William A. Hartley.

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WILL BE
SURE TO
"GET
THERE."

All First-Class Attractions write and . . .

that the cost will be in the neighborhood of \$70,000. Manager Frank Drew already has the plans for the construction.

WILLIAM COASTON.

PITTSBURGH.

English Opera, Shantell, Marks, Sammons, and The Passing Show—States of Other Attraction.

(Special to The Mirror.)

Pittsburgh, Sept. 24.

The most important engagement of the week was the opening to-night of the Tassy Grand English Opera company at the New Grand. The bill was *H. Trovatore*. The house was packed and the advance sale is one of the largest the house has ever had. Seven operas are underlined for the rest of the engagement. Next week, Barney Ferguson in Daly's Blenders.

At the Bijou, Robert Mantell opened to an immense audience in *Shubert, Hamlet, The Corsican Brothers, Othello* and *Paradise*. John Kerrall follows in *Macbeth's Elstern*.

Maria Jansen drew a large audience to the Alvin. Miss Dynamite was the bill. Helen Donway follows.

At the Duquesne The Passing Show attracted a good house and the week is pretty well sold. Next week M. R. Curtis in *Sam'l of Poen*.

A big house greeted Tony Pastor at the Academy of Music. Next week, Weber and Field.

Charles L. Davis of the Alvin opened his season at Springfield, Ill., to-night.

Fantomas drew \$7,000 at the New Grand last week.

E. J. DONNELLY.

WASHINGTON.

Southgate, Fonda Blue and Louis Mizner will be here—A Budget of One's Own.

(Special to The Mirror.)

Washington, D. C., Sept. 25.

The operatic week at the New National was highly successful. Charles H. Pratt has a great winner in the Tassy Grand English Opera company, an organization of admirable strength and quality. Thomas Q. Sestuccio and Tolosa, a rare combination of ginger and hot stuff, had an excellent commencement to-night. The comedian received a royal welcome and "Swim Out O'Grady" a half-dozen encores. Elva Cox, Walter Allen and others of a good cast came in for a great share of attention. The production was handsomely mounted. A Milk White Flieg next.

Daisy Penny Rice was enthusiastically received by a large audience at Alhambra, and judging by the applause and laughter, the creditable performance of Miss Innocence Abroad was heartily enjoyed. A Wild Duck filled out a prosperous week. The Howard Atheneum Specialty company follows.

Lewis Morrison opened well to-night in *Faust* at the Academy, giving once more his masterly impersonation of Mephisto. The scene and attending electrical display and effects were interesting. Florence Roberts won praise for her portrayal of Marguerite. The company is strong. On the Mississippi, which held the boards last week, fared extremely well, and William Hassett has undoubtedly added another to his long list of successful plays. Keller follows.

Corra Van Tassel in Tennessee's Pardner closed a profitable week at Butler's Bijou Theatre, and is succeeded this week by John L. Sullivan, who is pleasing a good attendance with *A True American*. Dan McCarthy follows.

C. W. Williams' Specialty company at the Lyceum fared well. Harry Morris' entertainers opened to-night well. Field and Hanson next.

Secretary of the Treasury Carlisle last Thursday directed that Mr. Elliott, the property man of Daly's Theatre, New York, who was on the day before ordered deported as coming into the United States under contract, be granted a further hearing, as he now claims that he is an "artist," and as such does not come under the contract labor law.

Fred. P. Schaefer, lately connected with the business staff of Pope's Theatre, St. Louis, is now doing newspaper work on the Post.

Jacqueline Page and Lydia Pierce retired from the cast of *A Wild Duck* with the class

of the engagement here, being replaced by Thomas McGuire and Nellie Boockley. Mark Murphy closes next week in Cincinnati, and will be succeeded by Charles Jerome.

William Hassett played the leading role in *On the Mississippi* here up to Saturday night in place of Henry Napier, who was laid up with a fractured rib, the result of being thrown from the horse used in the play during the Baltimore engagement.

The Fall of Pompeii, now drawing crowds at Indianapolis, will be thoroughly eclipsed next Summer says my old friend, George W. June, by a series of magnificent outdoor spectacles to be given at Broad Ripple, a suburb of the city.

Manager David Towers, of Convention Hall, has engaged Hagenbeck's Menagerie for a short season early in December to be followed by the Candy and Toy Exposition for the holiday.

Carrie Pryor, the talented Washingtonian, writes from Boston that she has signed for the season to star in Huggs' *Landing*.

Jones T. Warner.

LARGEST HOUSE OF THE SEASIDE.

(Special to The Mirror.)

Chicago, Sept. 25.—A Baggage Check opened at Martin's Theatre to-day to the largest house of the season, and hundreds were turned away. The performance was a pronounced success. Low, Winslow.

A THEATRE BURNED.

(Special to The Mirror.)

Erie, Pa., Sept. 25.—The Park Opera House in this city was entirely destroyed by fire this afternoon. Jones L. Guion.

—

A NOTABLE OPENING.

The opening of the new Drake Opera House, Elizabeth, N. J., briefly referred to in this issue last week, was an event of great interest in that city. Marie Winwright was the star of the evening, appearing in *As You Like It*. After the second act she was called before the curtain and presented with a beautiful bouquet.

The audience was large and brilliant, nearly every seat in the handsome theatre having been sold before the curtain went up, and every available space being taken early in the performance. Among the distinguished persons in the audience were Mrs. Lee, with Ex-Major Ely, of New York, as guest; Major John C. Rankin and family, Dryden Edge Ward, Judge McCormick and family, the Hon. Amos Clark, the Hon. John Keay, Senator Foster, H. Vorhees, Senator Fred C. Nease, County Clerk William M. Oliver, H. T. H. Harris, Comptroller Carlton, J. H. Gilman, Dr. Edward H. Greer, Dr. Stark, the Aldermen and Councilmen of the city and others. Many of the women were elegantly costumed.

At the beauties and conveniences of the new house were studied by the audience many words of admiration were heard. It is one of the best and safest theatres in the country. A crowd gathered in front of the theatre on Thursday night to witness the raising of the flags to the staffs that surmount the towers. The flags float 150 feet from the level of the street. A transparency has been erected at the corner of Broad and East Jersey Streets to advertise the house.

ALMA.

Alma, a four-act romantic play by John C. Dixon, will have its first production next Monday night. It will introduce Adelaide Rita Allen, the well-known leading lady as a star.

The production will be under the direction of Lee Townsend, formerly associated with the management of Thomas W. Keene, and Stuart Robson. Mr. Townsend has engaged an excellent supporting company, which includes John C. Dixon, the author of the play; Helen Russell, Charles Hager, William McCarty, Walter Perkins, J. H. McQuaid, Katherine Carlisle, and Lydia H. Marce, the soprano of phenomenal voice. Harry Walker will manage the stage.

JACQUES AND CLANTON.

Matilda Jacobson and Kate Clinton will play a full season together in the large Eastern cities, beginning on Oct. 15.

Huntington (Ala) Opera House, open time: Oct. 15, 19, 23, 26, 29, 30, 31, Nov. 1, 15, 16, 17, W. W. Dawson, manager.

ACTORS UNION GAINS ACTUARIES.—We shall always use peaceable measures where it is possible, but if we are forced to we shall not hesitate to use drastic measures.

The speaker was John H. W. Byrne, president of the newly formed association known as the Actors' Protective Union No. 1. A Boston man called the head-quarters of the Union at 8 Union Square, a few days ago, and President Byrne explained the objects of the association and its plan of organization.

"We shall not seek to coerce managers," continued Mr. Byrne; "far from it. We want the managers to be our friends, and it is in order to make their acquaintance better that we have formed ourselves into this Union."

"Our chief grievance is against the dramatic agent. It is the dramatic agent who is mainly responsible for the condition of the average American actor to-day. The agent is exacting and unscrupulous, and is working against the real interests of the actor. The worst feature about the agency system is, not the large commission charged, but that it prevents the actor coming into contact with the manager. It also places the whole of a manager's business in the hands of one agent, who, as often as not, has

THE NEW YORK DRAMATIC MIRROR.

(ESTABLISHED JAN. 4, 1870.)

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

642 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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 Professional cards, \$1 per line for three months.
 Two-line ("display") professional cards, \$2 for three months;
 for six months, \$3 per year.
 Managers' Directory cards, \$1 per line for three months.
 Building notices (marked "B" or "C"), 25 cents per line.
 Charges for inserting portraits remitted on application.
 Last page close at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
 The Mirror office is open and receives advertisements every Monday until 8 P.M.

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Our year, \$1; six months, \$8; three months, \$3.50. Payable in advance. Single copies, 25 cents.
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Remittances should be made by cheque, post office or express money-order, or registered letter, payable to The New York Dramatic Mirror.

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NEW YORK. - SEPTEMBER 29, 1894.

The Oliver has the Largest Dramatic Circus
Tent in America.

CURRENT AMUSEMENTS.

ACADEMY OF MUSIC—GARRICK.
 AMERICAN THEATRE—A Trip to Chinatown, by H. H.
 BROWN THEATRE—Lulu, KATHLEEN.
 BROOKLYN THEATRE—By Wolf House
 CANNON—Delle Non, \$1.50 p. m.
 DAYTON—A Guest Guest, \$1.50 p. m.
 DRAFFORD—The Scarlet Corpse, \$1.50 p. m.
 FIFTEENTH STREET—SPRING OIL.
 GARDEN THEATRE—1892, \$1.50 p. m.
 GRAND OPERA-HOUSE—BLACK CLOTH, \$1.50 p. m.
 H. E. JACKSON THEATRE—Puck's Bad Boy.
 JASPER AND REED—Virtues and Vices, \$1.50 p. m.
 LEXINGTON THEATRE—E. H. Sothern, \$1.50 p. m.
 LOHOLZ—The Substitution, \$1.50 p. m.
 TONY PARSONS—Variety.

SHOEMAKER.

ANTHONY—In Old Kentucky.
 AVENUE PARK—Bowler Bill's Wild West.
 CALIFORNIA THEATRE—Edward Harrigan.
 COL. SEELY PARK THEATRE—Stage Riders

NOT TO BE LAUGHED AT.

In another place on this page we note the determination of two young women of fortunate family circumstances to adopt the stage as a profession. But the stage has a fascination—as it always has had—even to persons whose lives have been cast in other paths.

It is said that in a Brooklyn theatre in this city a man who belongs to one of the most aristocratic families in Tennessee, who is a graduate of Harvard, and who has served for two terms as District Attorney in one of the largest cities of the South, is at the moment acting as a "call boy." He is described as "forty years of age, with a marked distinction of manner, a strong, mobile face and iron-gray hair." As the story goes, he believed that he had a greater future on the stage than in the law, in which he had been successful. A manager whom he had entertained socially, and who had a high opinion of him, had sought to dissuade the enthusiast from attempting the stage, and had thought to discourage him, when he said he wished to begin humbly and make his way upward, by proposing that he act as "call boy." Contrary to the manager's belief, the lawyer gladly accepted even this opportunity, and it is told of him that he is "among the first to get to the theatre and the last to leave at night," while the company at the theatre is said to regard him "with pity and contempt."

To match this incident comes one from Washington, where it is reported that one of the stage hands in a prominent theatre is a practising physician who after office hours performs medical service in an atmosphere in which he hopes some day to shine.

Others than those in the companies that play at these theatres would probably regard this lawyer and this physician "with pity and contempt." Yet neither of these enthusiastic novices is to be laughed at. Fortune overcomes seeming impossibilities. Both of them may yet become distinguished on the stage. Stranger things have happened.

THEY MAY SUCCEED.

DETAILED stories of the stage ambition of two young women well reared and surrounded with the comforts that wealth brings, were published by the daily newspapers last week. Both are daughters of men with pride and money, one of this city and the other of Memphis. One of the young women has locally distinguished herself as an amateur, and the other has secretly studied in Paris on the lines of an ambition awakened by visits to the Théâtre Français. In each case, we are informed, the father has determined that the daughter shall not go on the stage, but that both young women are quite as determined to adopt the theatre.

The annals of the stage—the chronicles of all the arts—in fact, the history of life itself—shows the futility of parental opposition to anything that fond youth of either sex fixes upon earnestly as an aim. And it is proverbial that when a woman will she will.

It is not probable that either of these young women has any idea of the difficulties that beset the stage novice, or of the pains and disappointments that prelude even the first fruition of positive genius in the theatre. But if these daughters of good circumstances are in earnest, they will in some way attempt their ambitions; and if they are worthy, the stage will welcome them, and after the usual and inevitable travail they will find success.

AN ORIGINAL IDEA.

A VARIETY-FARCE author the other day developed to a Philadelphia newspaper man an original idea. An original idea from such a source is worthy of being emulated. This particular author believes it would be advisable to employ "a nice, gentlemanly 'barker' in front of the theatre."

In the language of the side show and the freak exhibition, a "barker" is one who hollers forth where people congregate or pass with an aim to deflect their ways to something he has to show "inside." The "barker" has a vocal method like that of an auctioneer, and a habit of inaccuracy that would convince the share of *Anasias* that he had suddenly expired in vain. We have all heard the "barker" bark.

It is safe to say that there will come a time when even the "barker" will be powerless to aid this sort of show.

THE Atchison, Kans., *Globe* advances the theory that a poor theatrical company really benefits a town more in a pecuniary way than a first-class company, on the ground that a poor company brings money to town to pay bill-boards and theatre rent and takes none out. But this is a one-sided philosophy. There are poor companies that do not meet this idea of local expenditure, and as a matter of fact, a poor company in the end does not benefit anybody. On the other hand, a good company benefits any community in which it may appear.

THE crusade against the wearing of hats by women in the theatres, waged by pony man, has up to this time been fruitless. Fashion, however, has at last decreed that women shall bare their heads, and the reform will be realized.

ENTERTAINMENT TIPS.

ONLY A MUSICAL.

BOX OFFICE CLASS.—That snappy notice by Mr. Black, the critic of the *Body Collector*, has brought us a fair crowd to-night.

THEATRICAL HISTORIES.—"Yes, there's fun to the house if there is a cost."

LATER (with Justice joining in) to *Moby*.—"Who is that intelligent-looking cutie? Do you know her?"

THEATRICAL HISTORIES.—"Yes, he is one of those newspaper deadlines."—*Tele. Topics*.

SEASIDE.

Mr. WALK THE BOARDS.—"I've got a really first-class engagement at last."

SECOND ACTOR.—"What is it?"

Mr. WALK THE BOARDS.—"I have been hired to play a part in which I have to cook and eat a piece of real ham and eggs at every performance."—*Tel. Topics*.

SLAP-WALKING.

JUPITER.—"There is a slap-walking scene in the third act."

JOSEPH.—"Like the one in *Macbeth*."

JUPITER.—"No. The audience gets up in its sleep and walks out."—*Tel. Topics*.

SECOND ACT.

ACTOR.—"I hear that you are an amateur mind-reader."

STAGE MANAGER.—"Yes, but I can't read the mind of an amateur."

PERSONAL.

PARK.—W. T. Price, author of "The Technique of the Drama," has written a book on Charlotte Cushman. Brentano is the publisher.

STAVANS.—H. D. Stevens, manager for De Wolf Hopper, who dislocated his hip two weeks ago is still at the Presbyterian Hospital. It may be some time before he will be able to resume work.

PERUGINI.—Signor Perugini has taken rooms at the Lamb Club.

HERRMAN.—Henry Herman is not playing in Walter Sarsfield's stock company, as has been stated. He is appearing in Shenandoah at the Academy of Music.

CARTWRIGHT.—Catherine Cartwright, late of Augustin Daly's forces, has returned to the city after a Summer's vacation passed at Ella Wheeler Wilcox's "Bungalow" in Massachusetts.

SUNG.—Mr. and Mrs. Giles Shine (Leviathan Shannon), accompanied by Colonel Charles Heywood, commandant of the United States Marine Corps, dined at the Navy Yard in Brooklyn last Sunday with Captain and Mrs. Adams, Captains Mercer, Dickens and Russell. After dinner, the party visited the United States man-of-war *New York* upon invitation, and were handsomely entertained by Admiral Steele, Captain ("Fighting Bob") Evans, Lieutenant Parker and other officers of the vessel.

O'NEILL.—James O'Neill was entertained by friends in Wooster, R. I., last Wednesday night at a banquet upon which the leading citizens of the town attended. Major Smith read an original poem which landed Mr. O'Neill as an actor and a man.

BACON.—Henry Bacon is now perfectly well and is playing in *The Prodigal Daughter* in the part originated by Leonard Buoye.

Moss.—H. G. Moss, director of the Empire Theatre, Edinburgh, has extended many courtesies to numerous American professionals who visited that city last Summer.

BALMORAL.—Anna Belmont has been called to her home in Toledo, O., by the illness of her mother.

YOUNG.—Maude Young has been engaged by F. C. Whitney for a soprano role in the Louise Beaudet Opera company. This engagement has compelled Miss Young to refuse an offer to join the company now singing *Athens* in Chicago.

DAVIS.—J. Charles Davis, in spite of his manifold managerial duties for H. C. Miner and Fred C. Whitney, succeeds in finding time to furnish a syndicate of twenty-eight of the leading Sunday papers with a series of entertaining stories entitled "Sport and Travel in the Far West."

PEPPER.—"Thou Hast a Heart," the song which Melville Stewart sings in *Fanny Rice*'s play, *Miss Innocence Abroad*, was composed by Herman Perlet.

KINGSLEY.—A new ballad by Myrtle Kingsley, entitled "Alice," is having a good deal of success.

SANDOW.—Eugene Sandow and his bride, Alice Brooks, arrived in New York on the *Norwegian* on Friday.

BROWNS.—Business Manager George Brown writes: "Off the Earth is a big popular hit—there is no doubt about it. The book is not up to the mark, but we have engaged Louis Harrison to patch it up, and he will make it satisfactory."

SHEPPARD.—Lavinia Sheppard joined The Power of the Press company last Monday to play the part of Julia Seymour. This is Miss Sheppard's third season with this company.

GATES.—Olive Gates, who is playing one of the principal parts in *Across the Potomac*, was formerly a newspaper writer in the West. Having recently received an offer from a newspaper syndicate it is not unlikely that Miss Gates may come from the stage and devote herself to literary work.

FRANK.—H. H. Frank, of New Orleans, is in the city for a few days. He has been the guest of George H. Prince on the road for a couple of weeks. Mr. Frank, who is well known among professionals, is prominent as a ticket broker and as timekeeper of the Olympic Club's athletic contests.

LENORE.—Nester Lenore drove his pair of lions from the other day from his country place at Con Coll.

HARRIS.—Frank Harris has returned from West India, greatly invigorated.

KELLY.—Keller's *Invaders* at the Broad Street Theatre, Philadelphia, last week was very large, in the face of heat and storm. The new wonder, "The Mystery of L'Huissier," "The Shrine," and "The Mystic Light of Asia" made a decided hit.

HARRIS.—H. J. Harris will probably return to the A. H. Palmer stock company this season and may be seen in a revival of *Les Amants*, which Mr. Palmer contemplates making very shortly.

HARRIS.—Julian Harris has gone to Baltimore for a couple of weeks.

HARRIS.—Pola Morris will open her season in Syracuse on Oct. 15, with Ralph Lewis' play, *The Best Man*.

ISLAND HOME IN THE POLITICAL.

The first production of *The Politician* took place at the Detroit Opera House of Detroit, Mich. Roland Reed, who assumed the rôle of General Joseph Limber, is highly praised for his characterization by the local press. The piece itself is declared by the *Detroit Free Press* to have been produced with unequalled and brilliant success.

The Politician is not entirely original, as it is founded on *For Congress* by the late David D. Lloyd, which was so successfully enacted by the late John T. Raymond. Sidney Rosefield, however, has practically written a new play, as he was introduced, and has provided up-to-date dialogue for the entire cast.

The scene is laid in a small town in Illinois on the eve of a convention to nominate a candidate for Congress. General Limber, a wily politician, on finding that his candidate avows too great a degree of public opposition, withdraws him in favor of a compromise candidate—an unsophisticated country gentleman named Peter Wooley, who has an ambitious sister. The sister induces Wooley to run, but her aspirations make a mess of the politician's plans after the nomination and get him into no lack of humorous predicaments.

The rôle of Peter Wooley is enacted by Sheridan Tupper, while Will R. Bernard represents a member of the New York Coaching Club. The character of Cleopatra Sturgess, a strong-minded young woman who is trying to incorporate a woman suffrage plank in the platform, is depicted by Madeline Rock.

SYDNEY WILL REMAIN.

It was announced last week that William A. McConnell had resigned his position as manager of the American Theatrical Exchange. The report was true, but since it was printed matters between Mr. McConnell and Henry Greenwall have been arranged to their mutual satisfaction with the result that Mr. McConnell has withdrawn his resignation and has signed a new contract with Mr. Greenwall by which he is to manage the Exchange until May 1, 1895, with absolute authority to control the policy of the Exchange.

THE MAN WITHOUT A COUNTRY.

A new play will be produced at the American Theatre on Oct. 22. Cyril Norman has secured the house for a week to present *The Man Without a Country*, by James W. Hopkins, Jr. The cast will be headed by Mrs. Cyril Norman, who will be supported by a strong company, including, among others, William Harcourt, Ralph Delmore and Kate Foley. Mr. Norman promises to mount the play handsomely. The scenery will be from the brushes of Messrs. Seavey, Young and Rafer.

THE NEW BOSTON THEATRE.

The New Castle Square Theatre, Boston, will be opened from the 5th to the 8th of November with the production of Captain Paul, interpreted by a company which has been specially engaged, and which includes E. J. Neely, George Fawcett, John Glendinning, Eugene O'Lourie, Sheridan Block, Louis Greig, Minnie Seligman, Helen Tracy, and Nedra Amber.

ELIJAH SWAIN MARRIED.

Lillian Swain, who made a hit here last Spring in *The Mikado* at the Fifth Avenue Theatre, is reported to be married to George F. Marion, the comedian. The marriage is said to have taken place last week in Philadelphia.

LETTERS TO THE EDITOR.

WE APPRECIATE MR. MANSFIELD.

COLUMBUS, Ga., Sept. 21, 1894.

To the Editor of the *Dramatic Mirror*:

Sir.—To-day, while reading Richard Mansfield's *Acting*, in the *North American Review*, I was astonished to see that he omitted the name of the leading part in *Much Ado About Nothing*—Benedick instead of Benedick.

No. Mansfield enjoys such a wonderful reputation as a Shakespearean actor and scholar that I am led to think that the mistake is not his, but was made by the printer who set the article up.

I thoroughly enjoyed his *King of Longfellow*. Why could't he have said something about long-eared don't? He is a great man and an ornament to our profession both on and off the stage.

A STROLLER.

New York, Sept. 21, 1894.

To the Editor of the *Dramatic Mirror*:

Sir.—Your last issue contained a paragraph relating to John H. Stevens' right to the title "The King of Longfellow." I am the author and owner of a play titled "The King of Longfellow," written by me, on Sept. 21, 1894.

As the leading character in my play is a German emigrant boy, a German emigrant girl, a British emigrant boy, a German emigrant boy, engaged by a German office detective to aid in ridding out a German emigrant girl, I am sure that my plot, dialogue and situations in my play differ with any other play.

I produced my play before the audience last I had the pleasure to do so. I shall continue in my belief until the time comes due to the contrary.

By giving the above notice in your valuable paper, you will greatly oblige, yours truly,



What is the purpose of contemporary dramatic criticism?

We have dramatic critics galore, and yet I venture to say that many of them would be unable to furnish a satisfactory answer to that question. At all events, they would be unable if their work is to be taken as an illustration of what they conceive their function to be.

There are among us two or three reviewers of plays whose judgment seems to be as bad as the tone of their writings.

These critics—they represent themselves to be critics—have no convictions, no standards, no appreciation and no fairness.

Unfortunately, the journals for which they write are circulated more widely than those that employ earnest and competent men, whose names will occur to the reader, and the result is that their eccentric and oftentimes ignorant utterances wield an injurious influence upon the box-office.

Now, criticisms are not supposed to be written either to hurt or to help the box-office; nevertheless, the management of a theatre has the same rights as the reader of a newspaper; it is entitled to just treatment, to intelligent judgment. It has no appeal from misrepresentation or abuse, and yet it should be protected from both.

I have never heard a representative manager complain of adverse criticism, *per se*. But I have often heard curses, not loud but deep, poured forth upon the heads of the dramatic writers who meet trash and frivolity with open arms, but who advance upon a serious dramatic effort as in hand.

It is only necessary that a production should be worthy in aim to arouse all the antagonism and all the violence of these petty persons. Neither the author nor the manager, the actor nor the painter can expect the slightest recognition, the least particle of encouragement from them. Unless the new play comes from over ocean, unless it is endorsed emphatically by the public, down with it!

There is no such thing as honorable failure to these writers; there is no defeat that teaches a lesson or reveals a promise. If the author fails to please the first night audience, club him, maul him, mutilate him, treat him like a villain who has committed the basest of crimes. As for the manager, jump on him, too. A bath in boiling oil would be too good for him. Author and manager and the other participants must serve no mercy.

And yet these destroyers are constantly lamenting the state of the stage, are calling upon managers to do something better, and are drawing comparisons between the finer developments of dramatic art in Europe and the decadence of it in America. In one breath they spout for artistic effort, and in the next they proceed to rend it.

The injury that these writers do to the American drama is prodigious. Their onslaughts discourage managers and play the mischief with the theatre business.

Let us have criticism, impartial, unsparring criticism; but let us have justice, too. The taunting of authors and managers retards our dramatic progress.

The majority of our prominent managers prefer to buy plays abroad because of the great risk involved in putting forward native productions—a risk that is vastly increased by the unfriendly attitude of such critics as I have referred to.

It seems to me that the interests at stake are too large and the subject itself too important to tolerate in positions that should be occupied by men of unquestioned ability and of reliable judgment a band of "smart" experts whose opinions are worthy of no consideration, albeit they are set forth in the columns of newspapers that reach a vast public.

Unmistakable qualifications are required of men that act, that write plays, that manage theatres. Have the men of the stamp I describe qualifications for the serious and responsible work of dramatic criticism? Have they qualifications for any occupation outside of an amateur?

Edward L. Bloom was arrested recently on a charge of larceny, brought by a woman whose trust Mr. Bloom had once been in New Rochelle.

All the circumstances pointed to the theory that the charge was trumped up for spiteful motives. Mr. Bloom surrendered himself to the New Rochelle authorities after he had been discharged by a magistrate in this city.

The result of the formal examination was Mr. Bloom's honorable acquittal. He left the courtroom fully exonerated.

His friends will be pleased to learn that Mr. Bloom contemplates bringing a suit for false arrest. He ought to get heavy damages, for the proceedings against him appear to have been wholly unwarranted.

A new libretto is being written for The

Queen of Brilliants, in which Lillian Russell is appearing in London. That is a sufficient corroborative of the truth of the report that the gaudy production is a failure over there.

Miss Russell having made terms with Canary and Lederer will appear under Astley, Schofield and Grau's management in this country, opening at Abbey's Theatre on November 4. In spite of the London verdict The Queen of Brilliants has been chosen for her return. Will not that be tempting fate?

Under her new management Miss Russell will enjoy certain advantages, too, of a perfectly obvious kind. Canary and Lederer, however, are entirely satisfied with the outcome—and with the settlement.

The republicans of Connecticut have nominated O. Vincent Coffin for governor. Mr. Coffin is President of the company that owns the Middlesex, Middletown's beautiful theatre, the building of which was due almost wholly to his efforts. He is at the head of the chief musical organization of that place, and he is besides quite a distinguished amateur.

In the fight for the dramatists' bill to punish play pirates last Spring Mr. Coffin lent a friendly hand, personally bringing his influence to bear in its favor upon members of the Senate.

Irrespective of party affiliations I think that the profession will wish Mr. Coffin well in the Connecticut gubernatorial struggle, for he is a disinterested friend of the stage and its people.

In another column of this number appears a description of the Actors' Protective Union, No. 1, furnished in an interview with its president, John H. W. Byrne.

The Union is affiliated with the American Federation of Labor, and it purports to adopt a policy kindred to that followed by trades unions generally.

The name of the organization is a sham, for its membership, with a few minor exceptions, is composed of variety performers, not of actors. If it were called the Variety Performers' Union, No. 1, it would be all right; but it is an impudent assumption on the part of the organizers to involve the dramatic profession by name in their proceedings.

The dramatic profession, as a matter of fact, will have nothing to do with this misnamed Union, which purports to reform the variety agency business by opening a variety agency on its own account.

The strength of a labor union rests in its ability to establish and enforce a scale of wages. There can be no uniform scale for actors, of course, since acting is not a trade; individuality is its very essence, and salaries cannot be subjected to the leveling process that is at once the characteristic and the power of trades unionism.

With the Actors' Protective Union No. 1 the dramatic profession seems to have nothing in common at present. Actors, however, should protest against the use of their name in its title.

Hope Booth has justified expectations. Austin Brewster's account of her London debut, dated Sept. 15, reached me yesterday.

Hope Booth must not attribute her failure last night to want of appreciation on the part of the Bristol public. Little Miss Cutie, the piece in which she made her appearance at the Royalty Theatre, is not the kind of production to please playgoers in England or elsewhere.

The singing of 'Way Down Upon the Susquehanna River' by a hideous band of minstrels, and the delivery by the diamond-decked "heroine"—save the mark—do not compensate for a dull, tiresome, pointless play.

Many bouquets were handed across the footlights, but the audience sat in sad silence, too-amused to laugh and too-disheartened to hiss.

Such productions are to be deplored, for they do not represent the taste of America, and their deserved failure is apt to create, in the minds of the unjust minority, a false idea as to the fairness with which American artists are received in London.

The Actors' Association, by the way, has taken legal proceedings against Miss Booth in behalf of a company she engaged to appear at the Garrick Theatre. The company rehearsed but they received no salary, and that is why they have asked their association to take steps to obtain their money.

AL HAYMAN ON A CANOE.

Al Hayman arrived from Europe by the *Normandie* last Friday and he looked all the better for his six months' tour.

"It was solely a pleasure trip," said Mr. Hayman to a Mincos man. "I was glad to wash my hands of business and take a few months' rest. I went everywhere abroad and as far East as the first cataract on the Nile. I rode on camels in Egypt and on ostriches in Algeria. I visited Paris, Vienna, Brussels and the Mediterranean."

"I had a good time generally, but I am glad to get back. I expect to stay in New York until after the Christmas holidays, when I shall go West."

GEORGIA CAYVAN WILL STAR.

A Minco man saw Daniel Frohman yesterday regarding the announcement that Georgia Cayvan might star next season.

"The announcement is entirely premature," said Mr. Frohman. "Nothing definite has been settled. In fact, I have hardly spoken of the matter yet with Miss Cayvan. It is quite possible, however, that some such arrangement will be made for the season after this. Miss Cayvan has outgrown the roles in the plays we do at the Lyceum. She needs parts more worthy of her talent, and it will be in each play that she will star. She will be, of course, under my management."

A NOVEL PUBLICATION.

The Camilla is the title of a biographical weekly issued by George Clark and Harry A. Stanley of the Camille D'Arville Opera company, en route. Mr. Clark is editor and Mr. Stanley business manager of the magazine, which is written in a plain, clerical hand and with wit.

In the salutation, *The Camilla* says among other things:

"Years ago in England a little magazine called *The Germ* was started by the enthusiastic Pre-Raphaelite brethren, at whose head was the greatest genius of the poetical and artistic world, D. G. Rossetti. The journal had but four issues, but contained effusions from the pens of men who have since become famous. Now copies of *The Germ* are more than highly prized by collectors. And who can say that writers for this magazine will not some day have a worldwide reputation? We sincerely trust that the name of every member of the company will be handed down to posterity as having written for *The Camilla*, and also for having been sensible and bright enough, with true American enterprise, to back up the scheme in its infancy."

The gossipy chapter of the magazine is written entertainingly by one who signs himself "The Camel." Among its tales is this:

"Boston will miss us when we leave her. Even the newsboys, shoe-blacks and flower peddlers know us by name. The big night-clubman has his work cut out for him in keeping the small fry away from the back door. But sometimes he is busy in the front of the house, and when the cat's away the mice will play." One night a small boy came running up to me. 'Say, mister,' said he, 'is that pie the funny man has real PIE?' 'Certainly,' said I. 'Do you want to see for yourself?' He replied in the affirmative. The next night I asked Mr. Boniface for a piece of the coveted tart, and, after the show, gave it to my youthful friend. He kept it two whole days, because it was the pie that came off the stage—the same—the identical PIE! Then he could resist the temptation no longer. He came to the conclusion that if he kept it in his pocket it would become more crushed, more dirty, and there might possibly be less of it, so—he ate it. There was a time when I, too, looked upon an actor as being scarcely human and almost immortal. That was years ago. I now think that the actor is the most human of men. He is far from immortal. He needs more to keep him alive than does the follower of any other known profession."

Among the pungent paragraphs that "fill out columns," is this: "It is not true that Marie Tempest created the part of Miss Hurricane in *The Little Tycoon*."

Stories are told of "an all-round genius" of the company; of Aubrey Boucicault's dogs, and of other things. A sketch of Camille D'Arville's career is given; and there are news notes, professional cards and advertisements. But the advertisements are as interesting as anything in *The Camilla*. Here are a few of them—professional cards:

"Camille D'Arville, prima donna."

"Laura Joyce-Bell. This is Gr-e-e-e-est!"

"Hilda Flodius. Claude's sister."

"Maud Hollins. Hilda's sister."

"George Boniface. Drop 'em!"

"Aubrey Boucicault. The young-old man."

"Clinton Elder. A man shall be known by the tenor of his ways."

"William McLaughlin. Running to wait: or, where do we go from here?"

"Florence Colgate. Not cold-bath, please!"

"Edith Courtney. Her sister's sister."

"George Clark. Modesty forbids, but would suggest 'The Camel.'"

"May Drew. So said the Major when we first opened."

"Grace Edgar. One little girl in blue."

"Marion Greenwood. The British glide."

"Carl F. Hartog. The nobleman who only works for a hobby."

"Jim Woods. Piracy on the high C's."

"Andy McCollin. The journalistic paper-hanger."

And so on to the end of the company. *The Camilla* ought to succeed.

CARROLL D'ARVILLE'S BRIGANDS.

Edward E. Rice has taken out a temporary injunction against Miss D'Arville, who is now in Boston, restraining that actress from appearing under any other management than his.

The writ of injunction, issued by Judge Field, of the Supreme Court, was served on Miss D'Arville at the Tremont Street Theatre last Thursday evening.

The injunction took effect on Saturday and the hearing is set down for to-day (Tuesday).

The difficulty between Mr. Rice and his star arose from the fact that Miss D'Arville is not willing to appear in Little Christopher Columbus. Miss D'Arville alleges that Mr. Rice owes her \$3,400 and that he has broken his contract with her.

BUT HIS FIRST APPEARANCE.

It has been stated by all of the daily newspapers that the appearance of Steve Brodie at the Fourteenth Street Theatre last week was his first appearance in this city as an actor. This is not true, as Brodie appeared at Niblo's Garden for four nights the week of Feb. 22, 1892, in Honey Mad. He was engaged to do the leap from the bridge—a distance of ten feet.

THEATRICAL TRAIN FROM PITTSBURGH TO CHICAGO.

Saturday nights during the present season the Baltimore and Ohio R. R. Co. will hold their Pittsburgh-Cincinnati express until 10:55 p. m., reaching Cincinnati Sunday morning at 10:30 a. m. On other nights the train will leave on its regular schedule at 8:30 p. m. The train runs through solid and has Pullman sleeping cars.

AS YOU LIKE IT.

Henry Arthur Jones' new play, *The Case of Rebel Susan*, has been secured for America by Daniel Frohman. The piece is described as pure comedy, and marks an entirely new departure for Mr. Jones. Mr. Frohman tells me, by the way, that he may revive *The Amazons* at the Lyceum this season. He says people are constantly enquiring at the box-office if the piece will be done again, which shows that its drawing power is not exhausted.

Marguerite Merriington's new play, *Bonnie Prince Charlie*, in which Sothern will be seen during his present engagement at the Lyceum, deals, I presume, with the adventures of the Pretender and his followers, the Jacobites, in their flight from William of Orange. François Coppée, among others, has treated the same subject in a romantic play called *Les Jacobites*, which was produced at the Odéon in Paris about seven years ago, and which served for the duet of Mlle. Weber, seen here recently with Monet-Sully. Weber made a great hit, but the play, if I remember rightly, was only a *succès d'estime*.

Why is so much printed in the daily newspapers about theatres and managers that is not true? Last week it was stated authoritatively that Canary and Lederer were going to build a theatre at the corner of Forty-second Street and Seventh Avenue. Mr. Lederer told me yesterday that the report originated in the fact that Mr. Canary had the refusal of the property in question, but that no plans of a theatre scheme had been entertained. Yet the papers announced exactly what style of amusement the new house would furnish.

A morning paper announced last week that Nat C. Goodwin was about to make a change in his business staff, and that Marcus R. Mayer was to be Mr. Appleton's probable successor. The real facts in the case are these: Mr. Goodwin and Mr. Mayer took dinner together at a club last Thursday evening. The atmosphere was a little thick. Mr. Goodwin began to talk of his plans and prospects and ended by saying he was ready to sign a contract with the young Marcus to manage him all his life. Mr. Mayer laughingly accepted and there the matter ended. The whole thing was a joke—a postprandial exuberance—but of course, it was printed as important news by the paper referred to.

The editor of the good old *London Era* does not hesitate to crib from his contemporaries when short of material for a paragraph, or to draw on his fertile imagination in order to give his story local color. A few weeks ago there appeared in this column a paragraph relating how the members of the Jed Frosty company while staying in Portland, Me., received a visit from one of the half-bags of the hotel who begged them not to blow out the gas. Our English colleague takes this idea and starts out as follows:

"The experiences of English co-operators in American theatres—and especially in those for the most part utilized only green-ribbed stands—should amuse tourists. Perhaps the present depth that has yet been struck is reached at the theatre of Liquor Law in Liverpool, to all the world. There is a company put up at the best hotel, and as they went to each and every one of these prostitutes, with all politeness—that he or she could not blow out the gas. There has been a sleep of trouble at this hotel, it was explained, through people not understanding the gas. But the *Star* paper has had nothing to do with this; it was just primitive simplicity."

Clement Scott thinks that there has been an excellent influence on the English writers of melodrama. *The Fatal Card*, a melodrama in five acts by C. H. H. Chambers, recently produced in London, and seconded for this country by Charles Frohman, is full of Diction, says Mr. Scott—diction, with all its realism, truth, candor, and humor. The piece, in fact, is said to be an entirely new departure in melodrama. There are no conventional characters, and the hero and heroine are very seldom in the centre of the stage. The first act of the play is laid in California.

"One of the chief evils a traveling manager has to contend with on the road," said a manager recently, "is the dead-head and strong-to-say, the most unliking and unloving dead-head in the local manager himself. Not only does he pass or try to pass in all his acquaintances—and God alone knows how many acquaintances—a theatrical manager has—but as every traveling manager knows, the local manager often lives on the dead-head plan. He passes his clothes, shirts, neckties, boots, and hats in this way, and I once discovered a manager who got shaved free on passes. Of course, all these people sell the passes, and the attraction is so much out of pocket."

I hear from a good source that poor W. J. Scanlan is in a very bad way and is not expected to live much longer. He has been confined to his bed for many weeks and is unconscious for days at a time. He was unable to recognize some of his oldest friends who went to see him last week.

It is a rather curious fact that the dramatic journal as known here and in England is almost unknown on the Continent. In Germany there are a dozen so-called theatrical papers, but in reality they are only circulars published by the different agents who represent the dramatic authors. Thus if Agent X represented Sodermann, we would look in vain for any notice of Sodermann's plays in Agent X's paper. The same condition of affairs exists in Paris and, I believe, in Vienna.

Berliners take a lively interest in "co-ops." There are so few of them in that city that they are looked upon as great curiosities. An enterprising American-Dutchman, profiting by this, has taken half-a-dozen Thompson Street negro girls to Berlin and they are called at one of the music halls there as savage Zulu amazons. To-morrow,

FOUR BANNER WEEKS

AND MORE TO FOLLOW!

WARD AND WIVES

A RUM ON THE BANK

IS THE GREATEST OF THEM ALL.

Further Particulars Later.

SAD TO THE BONES.

Laura Hunt: "In Old Kentucky, of which I'm the leading lady, had a most successful engagement at the Grand Opera House, Cincinnati. The critics treated me beautifully, and I feel very pleased at the enthusiastic reception I had from my friends. We played last week at the Aspinwall Theatre, Brooklyn, and the rest of the season will be divided between New York and Boston."

SELMA HUNTER: "I wish to contradict the statement made in last week's *Musso* that J. J. Jordan and Carrie Jordan were the only persons re-engaged for Darkest Russia this season. I originated the part of Lida last season, and am still playing it."

GEOFFREY TACCAZ: "It seems to me that the celebrated soubrette list of 'Biff' Hall is incomplete. In this year's Wang company are Norma Kopp, Dolly Elkes, Beatrice Gambles, and Alminda Mueller."

EMILE FOR: "I am off the earth. It's a very nice place, and everyone thinks so, too. Come and visit me some day. I will lend you my small bicycle which has a pin-wheel behind. I see by last week's *Musso* that Mr. Damer and I resemble each other. Please don't let him see the paper, or he will be judging the debate: 'Is suicide a crime?'"

GEOFFREY W. LEWIS: "It is a mistake to think that the public wants to see women on the stage who are only pretty. A woman to succeed to-day must have talent; beauty is a secondary consideration. Of course, beauty is very desirable and when a manager can combine both, as I think we have in The Passing Show, he is a smart man."

A. L. SUMMERS: "Since I have been engaged as manager for Sadie Martinot I have been spending most of my time with a stenographer. It turns out to be a question of not so much what time to take, but what time not to take. A prominent New York theatre is holding a few weeks for us later in the season. I know that is the usual thing to say, but, in this instance, it happens to be correct."

GUS HANCOCK: "Your St. Louis dispatch gives the erroneous impression that I am starring in Rush City. I am the author of that comedy, but I am still starring in You Vernon under Jacob Litt's management."

EUGENE SAWYERS: "The Gaiety Girls are more than pleased with their reception in New York. We all hope that this will be only the beginning of regular appearances in this city."

HOWARD PAUL: "When I applied to the American Line of steamers to get back to New York, I found I could get no decent berth until Oct. 13, wherefore I shall not leave London until then."

GEOFFREY H. PARSONS: "I have stolen away from the company for a couple of days' holiday in New York. On my return Mr. West will have a short leave of absence, too. I am delighted with the sea-on thus far. The company is the strongest I have ever been connected with, and the receipts have averaged one thousand dollars a performance."

THOMAS Q. SPANNOOS: "I am just in town for a few days. On Sunday I shall go to Washington, and begin the preliminaries of my Southern tour."

ERNEST COXONAS: "One of the principal features in After the Ball, in which I shall star this season, will be my sketch entitled 'The Seven Ages,' in which I shall show every stage of life from the cradle to the grave. The offers of open time are coming in, but I can possibly fill."

AGUSTUS PRUITT: "I am just off for Pittsburgh to see Robert Mantell play Othello and Hamlet. I shall return on Saturday in time for Chauncey Golcott's opening at the Fourteenth Street Theatre."

JAMES EATON: "Thomas W. Keene is now touring the South. In December he will appear at the California Theatre, San Francisco, the scene of his early triumphs, when John McCullough was manager of that house."

W. H. WHITSON: "Alexander Salvini and our company start on Wednesday for Milwaukee, where we open next Monday. Our route lies over the Northern Pacific road to Portland, Ore., and then to San Francisco, where we play two weeks. It is possible that Mr. Salvini may essay the role of Hamlet while in the West. His new play, *The Student of Salamanca*, is an adaptation from the Italian. It made a fortune for the actor who played in it in Italy."

ALFRED NEUWERTH: "I have just got back after a delightful trip abroad. I met a number of prominent composers and authors in Germany, and I was the guest both of Johann Strauss and Carl Milleseder. Milleseder, by the way, has appointed me his New York representative. I have a contract to that effect in my pocket. I am also to represent C. Kurschner, the author of *Der Kleine Mann*, for all his future plays. Milleseder's new opera is far superior to his brother Jonathan. I control the American rights."

MAX FUCHS: "Ever since Tom Musso's interview with Sadie Martinot appeared there has been a constant rush of protest-sheets to her apartment, all seeking engagements. The landlady, in fact, thinks she has more acquaintances than any one she ever knew. Kindly assume that we have completed the organization."

OBITUARIES.

PATRICK CLINE, father of Maudie Cline, died at his home in Haverhill, Mass., last Tuesday from the effects of a fall.

JOHN BUCH, aged eighty years, died at the home of his son in New Lots last Tuesday. He was a founder of the Harmonic Singing Society.

WILLIAM WHITNEY, father of Mervin W. Whitney the basso, died in Ashby, Mass., recently, aged ninety-six. For many years he led the choir in the Congregational Church of that town, and played the bass-viol.

FRANK W. KNOWLES died in Boston on Sept. 12—was a singer of local note and a prominent Mason. The deceased leaves a wife (Carrie E. Knowles, who is a singer), and was at one time a member of the Boston Opera, F. and A. M. The deceased leaves one son, T. J. Sheridan, Jr.

THOMAS J. SHERIDAN died at Winoosfield, N. H., recently of consumption, aged sixty-one. He was the first stage manager of Booth's Theatre, and afterward became a stage carpenter. He was a member of Hope Lodge, F. and A. M. The deceased leaves a son, T. J. Sheridan.

HUGH WILLIAMS, a well-known citizen of New Orleans, La., and father of the specialty artist, Chinese Johnny Williams, died at his home on Sept. 12. He was well known to many of the latter's associates, who will sympathize with him in his bereavement. The deceased was a Knight Templar and a member of other organizations.

EMILY PARACH-MADI, the dramatic soprano, died last Wednesday at Warrenville, N. J., Miss. Parach-Madi was born in Bourges, France, in 1862. She studied music at the Paris Conservatoire, and made her public debut at one of the concerts of the Societe des Concerts. Her operatic debut was made at Marguerite in Faust at the Grand Opera House of Paris. She was subsequently chosen by Vanni to originate the role of Adela in that opera, first given in French at the Theatre de la Monnaie in Brussels, Belg. Parach-Madi's first visit to America occurred in 1878, when she came here to sing with the French Opera company in New Orleans. After several seasons abroad, she accepted an engagement with Mapleton and Gye to sing at the Academy of Music, New York. So far as such a prima donna with the New York public that in 1886 Henry E. Abbey secured her services for the opening season of the Metropolitan Opera House. Since then she had been heard in opera and concerts and at music festivals all over the country. Latterly she was a teacher. She was so conscientious in the matter of teaching that she would only take pupils of genuine promise. Her last engagements were in Lohengrin and Don Giovanni at the Metropolitan Opera House last season. She was married three times. Her first husband was the conductor, Madier de Weston, Henri Verle, who died in 1890, was her second husband. About a year ago she was married to a painter by the name of Wurz. The funeral services took place last Saturday at St. Mary's Church, in Gladstone, N. J. The interment was in St. Mary's Cemetery. She leaves a son and a daughter.

DATES AHEAD.

(Received too late for classification.)

ABERDEEN THEATRE (Dr. W. Freeman, mgr.; W. H. Smith, gen. agt., 24th St., Philadelphia, Pa., Oct. 6-10).

BOSTON'S (D. W. E. BOULDERS (John C. Patrick, mgr.; Woodville, N. H., Sept. 28, 29, 30; Lancaster Oct. 5, 6; Binghamton, N. Y., 10, 11; Johnsbury, Vt., 12, 13; Lewiston, N. H., 14, 15; Concord, N. H., 16).

C. W. WALLACE, VAUDVILLE: Worcester, Mass., Sept. 28, 29; Lowell, Mass., Albany, N. Y., Oct. 1-6; New York, Oct. 7-12.

NEWPORT'S (Lester E. Johnson, mgr.; G. W. Heywood, Jr., 17th St., Fortieth St., 20th St., Columbia City, Fort Wayne Oct. 1, Indianapolis 2).

JAMES B. HOGG (The Side Show; Pittsburg, Pa., 5th St., 25; Woodville, N. H., Carmel, 27; Somers, N. Y., 28; Lancaster, N. H., 29; Baltimore, Md., Oct. 1-6; York, Pa., 8, 9; Harrisburg, Pa., Altoona, Pa., Tyrone, Pa., Johnstown, Pa., McKeesport, Pa., Monaca, Pa., Uniontown, Pa., (H. Davidson, mgr.); Columbus, Tenn., Sept. 28, 29; Philadelphia, Pa., Oct. 1-6).

NEW YORK'S (Edgar D. Bell, mgr.; G. W. Heywood, Jr., 17th St., Fortieth St., 20th St., Columbia City, Fort Wayne Oct. 1, Indianapolis 2).

OLD FRENCH OPERA (Frank S. Davidson, mgr.; C. W. Wallace, Vaudeville: Worcester, Mass., Sept. 28, 29; Lowell, Mass., Albany, N. Y., Oct. 1-6; New York, Oct. 7-12).

PAIGE'S (Samuel Eastern; New Haven, Conn., Sept. 28, 29; Worcester, Mass., North Easton, Mass., 10, 11; Rock Creek Oct. 1, 2; New Haven Ridge, 3).

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THE SPOTLIGHT (Edgar May and Cecil R. S. Johnson, mgr.; R. L. Stradivari, 24th St., New York Oct. 1-6).

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are invited that department closes on Friday. Reference publication for our subsequent issue dates will be mailed as soon as each issue is before that day.

DRAMATIC COMPAGNIES.

AMERICAN TRAVELER CO. (Off the Earth); Cincinnati, III., Sept. 27-Oct. 6.

ALEXANDER SALVINI (W. H. Wilkinson, mgr.); Milwaukee, Wis., Oct. 1.

ACTION HOLIDAY; American, Ga., Sept. 25; Macon at Madison at, Augusta at, 25.

ARTHUR C. SHAW (A Summer Shower); E. J. Dohlinger, mgr.; Auburn, N. Y., Sept. 25; Wilkes-Barre, Pa., Oct. 25.

A SUMMER BLIZZARD; Rochester, N. Y., Sept. 25.

A TANZY LOV; Taunton, Mass., Sept. 25; Franklin at, Woonsocket, R. I., 25; Santa Framingham, Mass., at Boston Oct. 6.

ANNIE WITCHELL; P. Abbott, Pa., Sept. 25.

A TURNIN STATE (E. H. Macy, mgr.); Bradford, Mass., Sept. 25; Fargo, N. D., 25; Winnipeg, Man., Oct. 6.

ANGELL'S COMEDIANS; Adrian, Mich., Sept. 25-26.

A WILD DUCK (George W. Innes, mgr.); Cincinnati, O., Sept. 25; Louisville, Ky., Oct. 5.

A CLEAR AWAY (Andy Amaro); Portage, Wis., Sept. 25; Madison at, Dubuque, Ia., 25; C-dar Cap-tast Savannah, Ia., 25; Davenport at, Iowa City at, Cedar Rapids at, Ottumwa at, Fairfield at, Pleasant at, Burlington 6.

BORN THIS FORTUNE (Elgar Forrester, mgr.); Allentown, N. Y., Sept. 25; Troy at, 25.

A TEXAS STORM (Hoyt and Becker, prop.); Milwaukee, Ind., Sept. 25; Peoria, Ill., 25; Huntington at, Jacksonville, Ill., 25; St. Louis Oct. 25.

A COKE WAS NEVER A LARCHON; Springfield, O., Sept. 25.

ADRIEN DELLY'S STOCK; Providence, R. I., Sept. 25.

A WOMAN HEROINE; Allentown, Pa., Sept. 25-26; Wheeling, W. Va., Oct. 25.

ADRIENNE DISGRACE; Thatcher, W. H. A. Crockett, mgr.); Boston, Mass., Sept. 25-Oct. 6.

A STONE-COLD CHICK (Arthur E. Melton); Galesburg, Ill., Sept. 25; Buffalo, N. Y., Sept. 25.

A BLACK SWAN (Holt and McRae, prop.); Louisville, Ky., Sept. 25; Pittsburgh at, Richmond at, 25; Knoxville, Tenn., 25; Chattanooga at, Birmingham, Ala., 25; Montgomery, Ala., 25; New Orleans, La., 25.

ADMIRAL REXUS (Augustine Daly, mgr.); Boston, Mass., Sept. 25-Oct. 6; Philadelphia, Pa., 25.

ADMIRAL GIBSON (George Edwards, prop.); New York city, Sept. 25-indefinite.

A BREEZY TROT (Fitz and Webster, mgrs.); Bloomberg, Pa., Sept. 25; Danville at, Scranton at, Lock Haven at, Williamsport at, Lock Haven-Out-at-Bethel at, Montrose at, Tyrone 6.

BLACK PLUM; Richmond, Va., Sept. 25.

BLIND CHILDHOOD (George H. Dibb, mgr.); Ansonia, Conn., Sept. 25; Danbury Oct. 6.

BRIGHT BLOSSOM (Playhouse; Paul C. Blume, mgr.); Newark, N. J., Sept. 25; Greenwich at, Tyler at, Stamford at, Stamford, Conn., 25; New Haven, Conn., 25; Little Rock, Ark., 25; Memphis, Tenn., 25.

BROTH OF HARRIS (Harris, man.); Richmond, Ind., Sept. 25; Anderson at, Champaign, Ill., 25; Springfield at, St. Louis, Mo., Oct. 25.

CHESTERTON'S PLAYERS; Trinidad, Col., Sept. 25.

CHICAGO T. BLAKE; Elizabeth, N. J., Sept. 25.

CHICAGO FAIR (Arthur G. Thomas, mgr.); Richmond, Ind., Sept. 25; Indianapolis, Ind., 25; Louisville, Ky., 25.

CHICAGO FANTASY; Louisville, Ind., Sept. 25.

CHICAGO FAIR (John A. Johnson, mgr.); Dayton, O., Sept. 25; Indianapolis, Ind., 25; Louisville, Ky., 25; Indianapolis, 25; Westinghouse Green, Ky., Oct. 25; Nashville, Tenn., 25; Chattanooga at, Birmingham, Ala., 25; Pensacola, Fla., 25.

CHICAGO HOUSE OF LIFE (W. G. Smith, mgr.); Cleveland, O., Sept. 25; Milwaukee, Wis., 25; Oct. 6.

CHICAGO FAIR (John A. Johnson, mgr.); Milwaukee, Wis., 25.

CHICAGO FAIR (John A. Johnson, mgr.); Toledo, O., Sept. 25; Washington at, York at, Columbia at.

CHICAGO FAIR (Charles Froehne, mgr.); Forest City, N. J., Sept. 25.

CHICAGO FAIR; St. Louis, Mo., Sept. 25-26; Cincinnati, O., Sept. 25.

CHICAGO FAIR (David J. Burns, mgr.); Toledo, O., Sept. 25; Chicago, 25; Cleveland, 25; Akron and Elyria, 25.

CHICAGO FAIR (Edmund, E. and Eriksen, 25); New York city Oct. 25.

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KALIFORNIA'S GRIMSON STARS: Milwaukee, Wis., Sept. 24-25.
KATE BREWER'S THEATRICALS: (J. D. Hutchinson, man); Worcester, Mass., Sept. 25; Allard 26, 27; Hotel St. M., Williamsburg Oct. 4; Lexington, N. Y., Oct. 5-6.
LONDON BELL: New York city, Sept. 24-25.
LOWE'S GALLERY: (George Lowe); Boston, N. Y., Sept. 24-25.
MARIE BOURGEOIS: Tipton, Ind., Sept. 26; Lexington, Ky., Oct. 1; Lexington 2.
MCKANLASS' COLORED COMPANY: Chicago, Ill., Sept. 25-26.
NEW YORK STARS: (Sam Hill, prop. and mgr.); Worcester, Mass., Sept. 24-25.
NIGHT OWLS: Manchester, N. H., Sept. 24-25; Lynn, Mass., 27-28; Albany, N. Y., Oct. 1-2.
PAINTER WADDE: New York city, Sept. 24-25.
ROSE HILL ENGLISH FOLLY: Buffalo, N. Y., Sept. 24-25.
RUSTY-SANTLER: Philadelphia, Pa., Sept. 24-25.
**Baltimore, Md., Oct. 1-2; Pittsburgh, Pa., 3-4.
SANDFORD SISTERS: Charlotte, N. C., Sept. 24-25.
VIVIAN OF BOSTON: New York city, Sept. 24-25.
WATSON SISTERS: Reading, Pa., Sept. 24-25; Providence, R. I., Oct. 1-2.
WEEDS AND WEDDING: Cincinnati, O., Sept. 24-25.**

CHICAGO:
BARNUM AND BAILEY: Danville, Ill., Sept. 24-25.
CHESTERMAN AND RICH: Sherburne, N. Y., Sept. 24-25.
JOHN ROBINSON'S: Winchester, Ind., Sept. 24-25.
LAW'S: Georgetown, Del., Sept. 24-25; Frankford 27; Berlin, Md., 28; Snow Hill 29.
SOUTHERN'S: St. Johnsville, N. Y., Sept. 24-25; Herkimer 25; Union 26; Frankfort 29.
THE ADAM BOEHM SHOWS: Punxsutawney, Pa., Sept. 24-25; Dubois 26; Kittanning 28; Latrobe 29; Mt. Pleasant 29; Uniontown Oct. 1; Somersett 2; Cumberland, Md., 3; Martinsburg, W. Va., 4; Carlisle, Pa., 5; Lebanon 6.
WELSH KNOWLEDGE: Manchester, Pa., Sept. 24-25; Goldsboro 27; New Cumberland 28; Dauphin 29.
WALTER L. MARSH: Marsh Creek, Pa., Sept. 24-25; Washington 27; Dover, N. J., 28; Flemington 29; Princeton Oct. 1; West Chester, Pa., 2; Dover, Del., 3; Salisbury 4; Pokomoke City 5; Tidley, Va., 6.

PHILADELPHIA:
BUFFALO BILL: Brooklyn, N. Y., May 24-Sept. 29.
C. D. KARRICK: Cambridge, Mass., Sept. 24-25; Allston, Sept. 26; Oct. 1-2.
GRACE SHERRIN BALLOON: Silverton, Oct., Sept. 24-25.
GREGORY WILLIAMS: Bowling Green, O., Sept. 24-25.
HAROLD A. WILLIAMS: Carbondale, Pa., Sept. 24-25; Scranton 26; Williamsport 27; Corning 28; Wellsville, O., 29; Scranton 30; Lima Oct. 1; Titus 2; Plattsburgh 3; Utica 4; Springfield 5.
HAGGARD'S TRAINED ANIMALS: New York city 24-25; 26-27; indefinite.
J. A. JESSE JONES: Clarsburg, W. Va., Sept. 24-25.
KELLY (Dolley McAdoo, mcr.): Baltimore, Md., Sept. 24-25.
KEMPT BROTHERS' HYPOPOPO: Toronto, Ont., Aug. 24-Oct. 6.
LIVINGTON'S: East Hartshorne, Vt., Sept. 24; East Jaffrey 25; Winchendon, Mass., 29.
MONTGOMERY'S MUSIC: Ottawa, Ont., Sept. 24-25.
PARKER BILL: Amsterdam, Holland, Sept. 24-25.
WHITE AND WELLER: Eaton, O., Sept. 24-25.

OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and Managers' Directory Departments.]
ATLANTIC, IOWA: Atlantic Opera House, Oct. 1-6, 8-12; Nov. 1-5.
AUSTIN, TEXAS: New Opera House, Oct. 20 to pi. 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; Dec. 1-2; Jan. 10-11.
ALEXANDRIA, ILLINOIS: Alexandria Opera House, Oct. 1-2; 4-5; 7-8; 10-11; Nov. 1-2; 4-5; Dec. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; Dec. 23-24; Jan. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Feb. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Mar. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Apr. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; May 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Jun. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Jul. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Aug. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Sep. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Oct. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Nov. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Dec. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Jan. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Feb. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Mar. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Apr. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; May 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Jun. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Jul. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Aug. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Sep. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Oct. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Nov. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Dec. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Jan. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Feb. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Mar. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Apr. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; May 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Jun. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Jul. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Aug. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Sep. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Oct. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Nov. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Dec. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Jan. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Feb. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Mar. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Apr. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; May 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Jun. 1-2; 4-5; 7-8; 10-11; 13-14; 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4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Mar. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; Apr. 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-23; 25-26; 28-29; May 1-2; 4-5; 7-8; 10-11; 13-14; 16-17; 19-20; 22-2

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For Irish, English and Jessie.

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Between 10th and 11th Streets, Atlantic Avenue. All new scenery. Regular repertory program. Open every day at 8 P.M.

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Collegiate Gothic. Built Collegiate, and Edwardian Gothic. First stop between Knickerbocker and Madison.

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Grand Opera. Modern improvements. Booking first-class attractions for the season 1894-95.

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Large, new building. New Building. All modern improvements. Population, 12,000. Capacity, 1,000. We have booked some attractions on Black Creek. Glad I left home without Nellie Von Yessen, The Peacock.

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On THE GREENED STONE. Story modern improvement. Will be opened throughout with gas and electric light.

Electrically illuminated for the coming season.

New building now under construction will be added. Owners of first-class attractions can secure excellent terms for season 1894-95 by early application.

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NEW AND UP TO DATE.

Brought to a most successful of THE MIRROR was JULIAN HAGSTROM, MARIE WADSWORTH'S Manager, and about as beautiful as humanly possible. They opened with us Sept. 15.

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We have the largest and most complete stock of all kinds of curtains, blinds and other theatrical articles for theatrical wants and at lower prices than any other house.

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"THERE'S A THING THAT'S GOT TO BE STOPPED!"

GILES & RENOLDS'

Sumptuous Production of Charles E. Blaney's Musical Farce.

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ARTHUR E. MOULTON

AND THE FOLLOWING WELL-KNOWN FARCEURS:

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ROSE CHESNEAU,
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AL HENDERSON, Musical Director.

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"A Baggage Check is a success"—HALIFAX HERALD.

"That the play was a success goes without saying; it went with a bang, every joke and bit catching on immediately, while all the songs rendered were the latest ones of the day. The company is a large one and contains some of the best artists on the stage, among whom is Arthur E. Moulton, who is one of the funniest comedians of the profession."—ST. JOHNS GAZETTE.

"A Baggage Check is jam full of funny incidents and originalities, the latter feature being its most refreshing point."—MONTREAL HERALD.

"A Baggage Check is the cause of all the fun and, judging from the laughter and applause which reigned supreme from the rise to the final fall of the curtain, scored an immense hit."—TORONTO GLOBE.

"Mr. Arthur E. Moulton, as the principal entertainer, achieved an enviable triumph"—TORONTO GLOBE.

"It is a merry, sparkling production, full of fun, music and dancing and is well calculated to rid one of a fit of the blues"—TORONTO TIMES.

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While carrying magnificent scenery, exquisite costumes and striking mechanical effects, and introducing original specialties and latest novelties,

WE DO NOT CARRY THE LIVING PICTURES.

GILES RENOLDS, Manager.

D. S. VERNON, Bus. Manager.

"WHAT YOU PAY MUST GO OUT OF MONEY!"